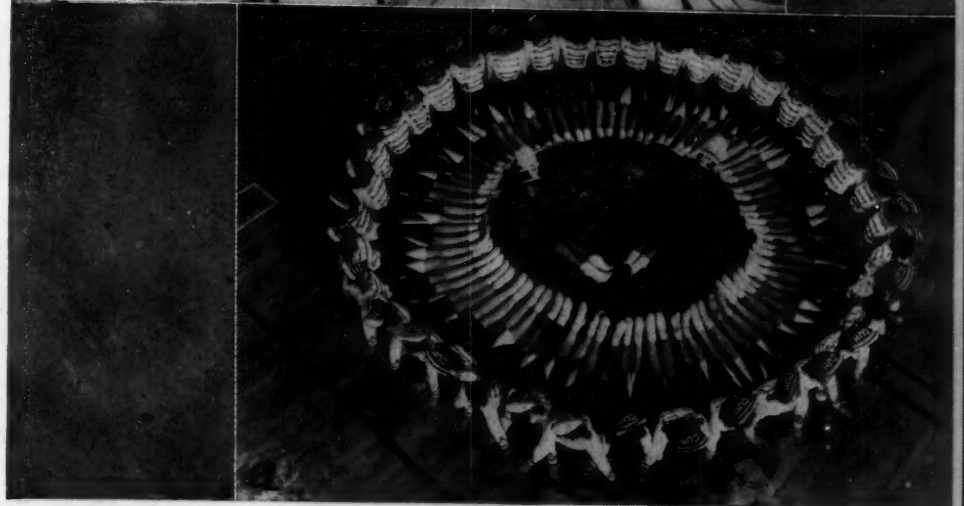
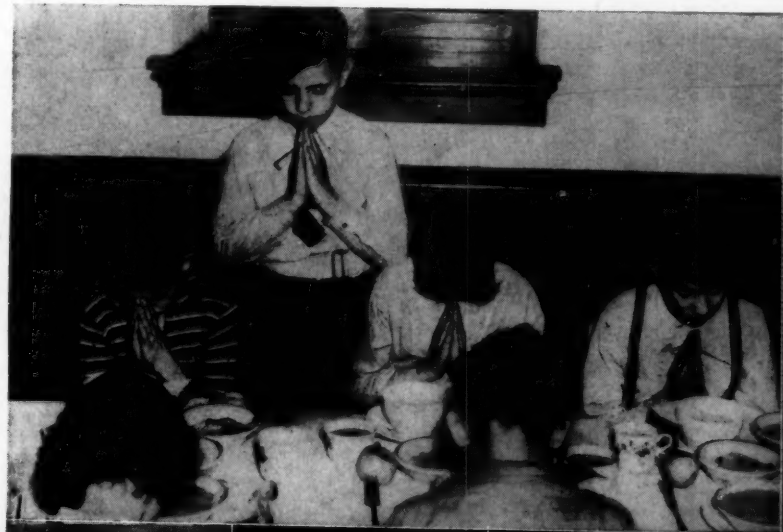


School Activities

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APRIL, 1941

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Published monthly from September to May by SCHOOL ACTIVITIES PUBLISHING COMPANY,
1515 Lane Street, Topeka, Kansas. Single copies 25 cents. \$2.00 per year.

Entered as second class matter, December 1, 1930, at the postoffice at Topeka, Kansas, under
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As the Editor Sees It

Why not plan and schedule a "Guest Day" this spring for your new students of next fall? A student usually dreads coming into a new school where he is the youngest and most insignificant member, in which he knows nothing about the teachers, courses, regulations, traditions, building, or anything else, and in which, often, he is hazed because he is a freshman—a completely stupid, barbaric, discouraging, uncomplimentary, and unjustifiable practice.

In order to encourage the student to "anticipate" coming to high school, organize student committees; ask the principals of feeder schools to excuse the pupils for this day; send out attractive invitations, bring in, or have each "host" bring in his "guest." The new pupil is the "guest" of his assigned "host" for the entire day; the "host" takes him to class with him, introduces him to his friends and teachers, takes him to lunch, and sees that he is returned home when the event is over. The school presents a special appropriate assembly program, and a play, gymnasium, or social period.

Such an activity is profitable to old, as well as to new students.

The Girls Service Club of the Taft Union High School, Kern County, Calif., among other things, provides such emergency supplies as needles and thread, safety pins, "run stop," string, kleenex, emery boards, bobby pins, etc., which are given, loaned or sold (at cost) to the needy. And, in case of necessity, the girls may even borrow the necessary money to buy supplies from the Club. SERVICE—in capital letters!

The University of Rochester recently announced that football coaches Dudley S. Degroot and Wilbur V. Hubbard had been signed to long-term contracts. Said President Alan Valentine, "The agreement is such that the question of a contract need not and will not come up every year or every few years. To all intents and purposes, Degroot and Hub-

bard will be with us indefinitely." Progress!

As everyone knows, a short-term contract means that the coach is retained only as long as his team is "winning" (games—not boys, necessarily). For this sorry state of affairs, don't blame the coach, blame the administration.

A loud-mouthed college-president-critic of athletics who gives short-term contracts to his coaches is either an insane incompetent or a blustering hypocrite.

The policy of re-requesting, as outlined in the answer to Mr. Chapman's question in the "Questions From the Floor" Department, is as sensible in teacher-principal relationships as it is in administration-board affairs.

Don't expect to get all you want the first time you ask for something new; it takes time for the principal to recognize its value and place. Too, the time may not have been propitious, or you may have "hit" your superior in a sour moment. The fact that you re-request is evidence to him that you are really interested. Very likely the second or the fifth time he will surrender.

And he'll have more respect for you than he would have had had you been rebuffed once and quit.

Tightening school finances will undoubtedly mean a corresponding tightening of curricular and extra-curricular affairs. In one way this may be a blessing in disguise, because it will bring a demand for an evaluation of both programs—a rigid examination of materials, methods, and successes and failures of their various elements.

Spring is here, and summer—with its many unemployed students—is almost here. Why not plan some summer projects, both school and personal? Flower and vegetable gardens, for instance, are very appropriate, and are easily possible in nearly every community.

Teacher Training for Extra-Curricular Sponsorship

THE curriculum of the modern secondary school includes all activities over which the school has control, all in which the pupil engages. Under such a concept extra-curricular activities naturally become a significant part of the curriculum. Thus it is just as necessary that the sponsor of an extra-curricular activity be well trained for such work, as it is for him to be qualified for his instructional activities. The purpose of this article is to show the relationship of the subject taught and the special training of the teachers to the extra-curricular activities sponsored in the smaller secondary schools of Pennsylvania.

PROCEDURE

Questionnaires were sent to all secondary schools in the state of Pennsylvania enrolling 300 or fewer pupils; 1038 teachers responded, representing 734 senior high school teachers, 243 junior-senior high school teachers, and 61 junior high school teachers. They sponsor one or more extra-curricular activities. The results will be presented as a whole without reference to a particular type of school. As this study involved a large number of data, for the lack of space only such will be presented as to show the situation in general.

TEACHING CERTIFICATION AND EXTRA-CURRICULAR ACTIVITIES SPONSORED

There is no definite relationship between the field of certification and the extra-curricular activities sponsored. Normally one might expect the teacher to be certified in the field which is related to the activity sponsored. But such is not necessarily the case. Basketball is sponsored by 102 teachers, or 10 per cent of the group, who are certified in physical education while 27 per cent are certified in mathematics and social studies each, 10 per cent in French and 5 per cent in Latin. Only 6 per cent of the 59 teachers sponsoring baseball are certified in physical education, and less than one-half of one per cent sponsoring football and track respectively. These activities are sponsored by teachers certified in academic subjects in most cases.

In the non-athletic activities the situation is somewhat better; 57 per cent of the teachers who sponsor the orchestra are certified in music, 17 per cent have certificates in mathematics, and 9 per cent in science and social science respectively; 63 per cent of the directors of boys' and girls' choruses are certi-

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EDWARD L. BARNDT

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fied in music; 30 per cent of the directors of dramatics and 45 per cent of the sponsors of student publications are certified English teachers.

SUBJECTS TAUGHT AND EXTRA-CURRICULAR ACTIVITIES SPONSORED

In a majority of the cases there is no definite relationship between the subject taught and the extra-curricular activities which the teacher sponsors. Of the teachers sponsoring basketball 27 per cent teach English, 16 per cent general science, 14 per cent social studies and mathematics each, 5 per cent physical education, French 10 per cent, commercial subjects 6 per cent, Latin 3 per cent, German 2 per cent, and physics 1 per cent; 25 per cent of the coaching of baseball is done by mathematics teachers, 22 per cent by English teachers, 20 per cent by social studies teachers, with only 7 per cent by the physical education teachers.

The situation relative to non-athletic activities is somewhat better; 67 per cent of the teachers of music and 14 per cent of the teachers of French sponsor the girls' chorus. Dramatics is sponsored by teachers of English to the extent of 38 per cent, by teachers of Latin to the extent of 12 per cent, and by teachers of social studies to the extent of 11 per cent.

A total of 47 teachers sponsor student papers. Of this number 45 per cent teach English, 13 per cent Latin, 9 per cent commercial subjects, and another 9 per cent social studies.

A majority of the subject clubs are sponsored by teachers of such subjects, but those which are not so closely affiliated with subject fields are sponsored indiscriminately by teachers of various subjects. There is a great deal of diversification among the teachers who sponsor Hi-Y Clubs. In a total of 33 clubs 18 per cent are sponsored by teachers of mathematics, 15 per cent by English teachers, and 12 per cent by teachers of Latin and general science respectively.

SPECIAL TRAINING FOR ACTIVITY SPONSORSHIP AND ACTIVITIES SPONSORED

Special training refers either to special courses taken in college or activities participated in by the teacher while a student in the teacher training institution.

Only 97 teachers represented in this study had had a special course in college which would serve as specific training for extra-curricular activity sponsorship. Of the 81 teachers who sponsor dramatics, only 18, or 22 per cent, had had a special course in the sponsorship of dramatics. Of the 202 teachers who sponsor basketball, football and baseball, only 21, or 10 per cent, ever had a college course in coaching athletics; 43 per cent of the teachers who conduct orchestras, had special courses either in music or conducting; 27 per cent of the sponsors of the band had had special courses; 14 per cent of the teachers who sponsor student publications had had courses in college specifically preparing them for this type of work.

One hundred and ninety-four teachers, or 21 per cent, participated in some kind of an activity in college which provided training for the type of activity sponsored in high school; 26 per cent of the teachers who sponsored the orchestra had taken part in the orchestra as a college activity; 26 per cent of the teachers who sponsored dramatics participated in dramatics as college students; 23 per cent sponsoring major athletic activities participated in college athletic activities.

EXTRA COMPENSATION FOR SPONSORSHIP

Some schools give special compensation for the sponsorship of extra-curricular activities. This may be either financial remuneration or release from other school activities; 5 per cent of the teachers receive some financial remuneration for extra-curricular activity sponsorship. The amount varies from \$2.50 per night to \$200 per year. Of those who receive financial remunerations 15 per cent receive it for coaching athletics. Of this group 21 per cent receive it for coaching baseball, 21 per cent basketball, 10 per cent for track, 6 per cent for football, and 6 per cent for wrestling.

Two hundred and ninety-one, or 32 per cent, receiving extra consideration get time off from classroom instruction. Of these, 16 per cent get time off for basketball coaching, 19 per cent for football coaching, 12 per cent for baseball coaching, and 6 per cent for dramatics.

CONCLUSIONS

From the results of this study, it is apparent that the teachers of the smaller secondary schools of Pennsylvania are lacking in specific preparation to carry on a program of extra-curricular activities as included in the present day school program. This deficiency may be caused by any one of the following

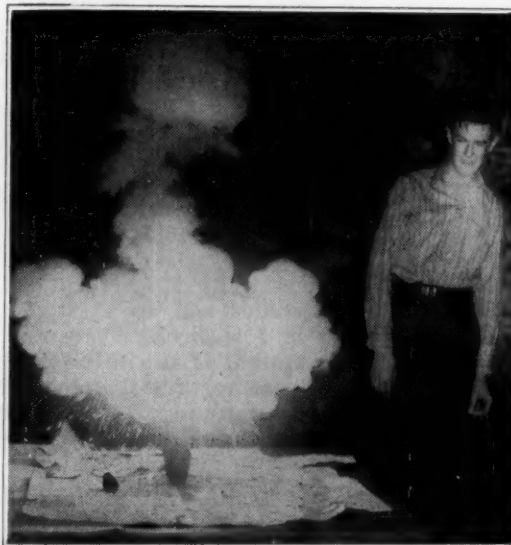
conditions: a lack of the necessary courses offered to prospective teachers by teacher training institution; teachers' not availing themselves of the opportunity to take such courses when offered; non-participation in activities on the part of the teacher while in teacher training institutions; and finally the responsibility for the condition may be placed on the teacher training institutions for not giving more attention to the preparation of teachers for such work.

A Student-Conducted Science Assembly Program

H. R. McKISSICK

*Chemistry Instructor, Coshocton High School
Coshocton, Ohio*

IT IS the usual custom in the Coshocton High School to have the students of the various departments and clubs participate in the planning and carrying out of assembly programs. In accordance with this plan, it was decided by the committee to place the responsibility for the February 29th assembly with the classes in physics, chemistry, and electricity. The Catalyst Chemistry Club took over the chemistry section. Twenty-five pupils from the different departments helped in the program, which proved to be one of the most popular of the year. The different parts of the program were announced and



Thermite Reaction

carried out entirely by students. No faculty member appeared on the stage at any time. Wherever feasible the demonstration was
(Continued on page 332)

Creative Democracy

AT NO time in the past one hundred and fifty years of our history has there been a greater need for recreating interest anew in a living democracy. Just as the fire glows brightly from its burning embers, so does our democratic way of life glow forth in all its glory only when we kindle the smallest sparks. Can we sit idly by under a form of government whose guidance germinates in the home, school, community, state and nation? No more than we can expect warmth from the fire without adding fuel. Totalitarian forms of government have arisen because the people have shirked the responsibilities incumbent to a free form of government. Have we any reason to believe that the trend will not continue toward concentration of power unless we assert our opinions? Have we any reason to believe responsibilities will be assumed unless we prepare the background essential to cooperative endeavors to statecraft? People learn and grow by assuming responsibility for their own and their neighbors' welfare. Self-governing people will make mistakes, but mistakes are often growing points in life, just as aches are growing pains with youngsters. The points of tension in civic life are usually the points at which growth is taking place.

The community is merely a symbol of our larger self, and we cannot be at our best unless we contribute to the community welfare. Our first act is to assume responsibility for our own life and determine to make it radiate its influence in community life. The school and home are such integral parts in the larger units of our welfare, that without good government, the school and home suffer. So tied together by science is all mankind that we simply live in a world of human brotherhood.

All of our natural instincts are multiplied by wise education. It is in the schools that the intelligent direction of our entire life is laid. The common schools are maintained by all the people for the advancement of all the people; and to maintain and improve the quality of citizenship is the first duty of our schools.

Some of our schools hold that as long as the students are orderly and maintain a passing grade the essential of all practical education has been realized. However, when these students leave school, they will go their own way, work out their own salvation, and leave the government of the community, state, and nation to a few politicians. The founders of our great nation had in mind not a community taxed for scholarship, but for a democracy founded upon a kind of public edu-

MORRIS SCOTT

Boys' Counselor, Goose Creek Junior High School, Goose Creek, Texas

cation to preserve the Republic by developing alert citizens. The pioneer builders of America instituted the greatest democracy of all time on the conviction that the people could rule themselves better than could one person. Horace Mann was convinced, when he laid the foundation for our school system, that if we release the power inherent in the people, out of it would come an abundance of great and inspired leaders.

There have been and will continue to be great school men who realize that the essence of democracy lies in teaching genuine cooperation among students. The great Aristotle was the first great teacher to recognize the value of self-government. Vittorino da Feltre (1428-1446) conducted his famous boys' school along these lines in all school matters. Catherine Beecher was another leader in her Hartford School (1830). Bronson Alcott started his Boston school on this plan (1834). One of the first New York schools of this type (in the 1860's) was that of John MacMullen. Theodore Roosevelt's father and George Haven Putnam were elected to head the student body, and President Theodore Roosevelt himself was a pupil there for a time. Another notable school was the George Junior Republic at Freeville, New York, founded by William R. George (1895).¹ Father Flanagan's, Boys' Town, a home for homeless boys, at Omaha, Nebraska, is a worthy current example of creative democracy.

There are, no doubt, about as many types of student government as there are schools. A plan that will suit one situation can not be assumed best for another. In any case, the students must accept responsibility which has been delegated to them as a reward for having shown they can carry responsibility. The central aim under any conditions is to create a situation in the school which will develop the spirit of cooperation needed in a democracy. Student organization develops a school spirit that in turn builds up a standard of conduct by frowning on certain practices. Each pupil should feel: "This is our school and we're doing it;" later he will feel: "This is our democracy and we're doing it."

Junior high schools are a comparatively recent development. The restraining influence of the high school and elementary school has not been a deterrent to the explorations in junior high school participation in student

government. The idea of a home room was in most cases the first scene on a stage set to present student participation. At first this phase of school life was classified as "extra-curricular." Now it can be found to assume a place of major importance in the school curriculum. Developing home room programs, assembly programs, playground supervision, traffic regulation in the corridors, school safety patrol, etc., are some of the duties undertaken.

The Horace Mann Junior High School of Goose Creek, Texas, has for several years given considerable time and interest to the development of student government. We encourage every student to assume responsibility sometime during the three Junior High School years. Our school has an enrollment of six hundred-fifty students in the sixth, seventh, and eighth grades.

¹Richard Welling, Student Government Leaflet, No. 99, N. E. A. Washington, D. C.

Each of the twenty-one home rooms elects one student to the student council. This comprises the student governing body of the school. Each of the twenty-one must have a passing grade to qualify for the council. The home room teachers, preceding the election, stress the desirable qualities that should be considered when selecting representatives. The principal, home room teachers, boys and girls counselor, select from the eighth grade five candidates for each of the executive offices and department heads. These students must have a B (85) average or above and, of course, have otherwise merited their selection on their past records. The student council then nominates two from the five for each of the executive offices and department heads. These candidates are presented at a general assembly in behalf of his candidacy. Election is by secret ballot. One week following the election the successful candidates and members of the student council, at a general assembly, are inducted into office. The personnel of the department heads is the next step. Each eighth grade home room elects six students; seventh, four students, all with at least passing grades as candidates for patrol work. The department heads are free to choose from this group of eighty-four candidates. The Chief of Traffic selects forty assistants, Chief of Grounds five, Chief of Safety four, Chief of Cafeteria five, and Chief of Lost and Found six. Thus we have selected sixty of the eighty-four candidates for active patrol work. The twenty-four remaining are substitutes in case of sickness, replace those who transfer, or for additions if need arises to enlarge the force. This entire set-up remains in office only one semester, thus giving more students an opportunity to participate in student government. However, as a reward for creditable service anyone is eligible for re-election. Elective officers of the student gov-

ernment may be recalled by a two-thirds vote of the student council.

The student council, presided over by the president, meets at least once each nine weeks, and special meetings are called by the president upon the advice or consent of the principal or boys' counselor. The boys' counselor acts as adviser to the student council. All rules governing the conduct of the students in the corridors, assembly, and playground are drawn up by the student council, read at a general assembly, and mimeographed copies, signed by the president and secretary, are posted on the bulletin board in each home room. In addition, a number of cautions and suggestions from the student council are mimeographed and posted in the home rooms. Examples: 1. Please keep your lockers clean and orderly. 2. When ink is spilled, report it immediately to the janitor.

Each patrolman is designated by a patrol badge and reports all violations of the rules on a patrol ticket. When the ticket is presented to the boys' counselor, it bears this information: (1) officer reporting, (2) name of the violator, (3) number of their home room, and (4) the offense. The home room teacher, boys' counselor, patrolman reporting, and student receiving the ticket meet as a body and dispose of the charge.

This constitutes the Goose Creek Junior High School's attempt in nurturing a situation that calls for responsible cooperation and the training of alert citizens essential to the preservation of the American idea of self-government.

Annual Class Sing

ANNE SCHAEFFER

Northern High School, Flint, Michigan

WHEN the first signs of spring appear around the campus, the students at Flint Northern begin to plan for the annual Class Sing. About five weeks before the event is to take place the whole student body starts earnest preparations. Each class must find a member who will write a song, another who will write the lyric, and still another the class yell. Each class meets separately to learn and practice its song and yell. Contests are held within the classes to see who will lead the songs and yell. This is done as soon as the songs are learned, so that the class may become used to the leaders. Songs and yells are supposed to be kept a secret within the class, since the Class Sing is a competitive event.

About a week before the Sing there is an all-school election of the King and Queen and

(Continued on page 332)

Seven School Opportunities to Build Character

HENRY S. Harrison in his novel, entitled "Queed", has his leading character say in regard to the school, "We want to have a school in which the boys and girls have it knocked into their heads that they are a link in that chain we call society, that they should not let themselves go wrong socially because it would be a blow to that society, and that that chain depends upon them to give it greatness, and when we say 'them', we mean each boy and girl."

We, if our democracy is to survive, must develop in our schools those traits of character and personality which will rear a generation equipped to reach high ideals in a country composed of citizens from forty-seven nations, of all national strains and relative traditions.

There are three major fields in which there are opportunities for the development of character, namely;—the home, the church, and the school. With the gradual passing of the family circle, it is generally admitted that the home is exerting less and less influence upon the character of our boys and girls. That the same applies to the church is true, as it applies to youth in general.

There are twenty or twenty-five per cent who come under the strong character influence of the church, through the church and the church school. There are many critics who would set the percentage at a lower rate, so the conclusion would be that the school is of tremendous importance as to the development of character in our youth.

There should be more and more emphasis placed on the building of character in the school through indirect methods. Here are some of the means by which this may be done.

In the first place, character may be built through class room procedure. There should be in the class room proper opportunity for self-expression and the building up of social relationships and personality. There should be a freedom of movement and expression, a freedom of creativeness within the room, socialized work built upon the unit plan, with plenteous opportunity for committee or group work within the class. The teacher who is interested in the progress of the activities of the pupil, both in and out of the class room, will have a pronounced effect upon the character of the group under his direction.

Secondly, the activities period can play an important part in building the proper attitudes. The school should provide for a period a day for various activities in which the

STANLEY W. WRIGHT

Principal, Pinkerton Academy, Derry Village, New Hampshire

pupils have opportunities to develop leadership and followership. It serves as a healthful stimulus to both mind and body, enabling the pupil to return to his desk with an increased ability to concentrate. The auditorium period should be organized and conducted under the direction of pupil committees and should serve as a real educational opportunity for the teacher.

Thirdly, the development of hobbies is an important phase of character development. In the hobby shop, tolerance, courage, and persistence are taught incidentally and often most effectively. Every teacher should have some one or more common interests with the pupils. It might be radios, airplane model building, stamp collecting, or some other form of club work. Each teacher should be at the head of some one or more so-called extra-curricular activities in order to produce the best in teacher and pupil relationships.

Fourthly, the club work program should be so developed that there is a club or interest group for every pupil within the school. The membership in a club should be expected of every pupil and the holding of offices in various organizations should be limited to one per pupil.

Fifthly, there should be developed, under the careful direction of the administration and staff, the amount of pupil responsibility in accordance with the assumptive ability of the group. Pupil leadership in the home room, in the assembly, in the cafeteria, and on the play ground, should be developed under the sponsorship of a wide awake student council. With this will come constructiveness, activity, judgment, and organization of ability.

Sixthly, there should be developed in every school a well-organized plan of pupil reading which should be based on the reading ability and interest of the pupils. In it should be a proportion of non-fiction, especially biology, and there should be teachers' supervision in the selection of the reading material, particularly in the early years of the high school course.

In the seventh place, one of the most important means of the development of character is through the playground, recess or athletic period. Here the courtesies, the honesties, the fair plays, as well as the bad manners

and lack of teamwork soon appear. The teacher should be on the playground during play periods and comment on the desirable reactions, not speaking of the undesirable. Here is a great opportunity for social training from the association with other boys and girls. It is an opportunity for the teacher to help the shy youth to overcome his social backwardness. The child soon learns that the other children expect fair play of him, also that he will assume a proper attitude. This dependence of a group upon the individual is an important feature of our democratic life.

A Landscape Beautification Project

MAX MCKONE

Detroit Public Schools, Detroit, Michigan

ON ARBOR Day, 1939, the principal of the Roosevelt School in Pleasant Ridge, Michigan, suggested that donations from the student body be collected for the purpose of planting a tree on the school property. It was found, following the collection of this donation, that there was more money than was actually needed for this specific purpose.

At this point, the principal was visited by a group of students from the seventh grade, with the idea that additional money be collected and put with the extra money already collected, for the planting of a tree, and that the entire school property be landscaped by the students of the school. The entire school was asked to co-operate in the plan, with the seventh grade more or less assuming the leadership of the project.

The class in science made a survey of the school property to determine, just what shrubs and plants were needed to help beautify the school property. With a list of nursery stock made up by the students of the science class a committee was selected to consult with a neighboring nursery dealer as to the best type of shrubbery for this particular type of soil and sunlight conditions. The nursery dealer made his recommendations to the committee in accordance with their own list, giving them prices for the various items. After the report of this committee back to the science class, suggestions were asked for by others of the school in connection with the whole project.

The first grade pupils suggested that possibly some flower beds could be designed into the plan, and as they already had several beds of seeds started, the plants could be transplanted to the outside flower beds at no additional cost.

The science class then arranged for flower beds around the school lawns, planning to

transplant the seeds offered by the first grade. In addition to the plants offered by the first grade, they arranged for additional space for flower beds, upon which the first grade pupils offered to assume the responsibility of seeing to it that the seeds were secured for these additional beds.

It was found that many of the places in the school property planned to receive cultivation would urgently need either fertilizer or new earth. The boys of the fourth and fifth grades offered to assume the responsibility of securing all the black dirt that would be necessary.

The science class finally decided upon the total amount of money that would be needed to cover the costs of the project. It was decided that this money be raised by establishing candy counters in the halls of the school building, and the students were urged to buy their candy from these booths.

Time in the morning of the school program, was given to any volunteer who wished to work on this project, and he was excused from his regular class duty for that period. The first step in the project consisted of cleaning up the school property, raking the lawn, cleaning up leaves, and trimming of dead material from old trees and shrubs.

This work was done for the most part by the boys of the school, although the girls participated to some extent in the planting.

The flower beds were spaded, the black earth was placed in the beds, flower pots in the front of the school were properly prepared to receive new plants. The entire cost of the project was collected from the candy sales before the time arrived for the delivery of the nursery stock. At first the principal was apprehensive that many of the volunteers would only be students desiring an excuse to remain away from their classes. This proved to be the case with only a very small number of the students.

The school janitors had scoffed at the whole idea from the start, saying that during the summer vacation, the newly planted material would be destroyed by the students living in the vicinity. Last fall, it was noted, however, that the shrubbery and flower beds, including the lawns, were in better shape than in any September previous. There were no signs of any vandalism in connection with the whole project.

The school principal's final evaluation of the project was that he was pleasantly surprised: at the responsibility of the students in completing the work they had started; in their resourcefulness in meeting problems to be solved, such as securing tools from home with which to do the work; and finally in their initiative in ideas for planning good looking flower beds and bushes and shrubs that would hide undesirable eye-sores around the building.

Let's Have a Real Literary Contest

LET'S have a composition contest," the journalism teacher suggested brightly at an English teachers' meeting.

Ten pair of eyes regarded her coldly.

"I only meant," the poor journalism teacher faltered, "that I should be glad to cooperate, publish the prize winners."

"After our experience last spring—" the head of the department said, leaving the phrase in mid-air.

They all knew what she meant. Last spring the same suggestion had resulted in a "Prose and Poetry Contest." Some ninety prizes had been awarded at an assembly program, bright ribbons with "First", "Second", "Third", and many "Honorable Mentions."

They were wonderful compositions, too wonderful. The principal purred, the teachers strutted, and the head of the department sent out copies to several people who were making anthologies of children's verse.

Never were junior high school pupils so gifted. The poetry said something, beautiful elfin thoughts of childhood, with perfect meter and words aptly selected. The prose told with delightful touches of humor about the personal experiences of children camping out or keeping house.

Parents were all so proud. Mothers, with several younger children crying and running about underfoot, came to the assembly program to see their sons and daughters blushing receive the honors. Teachers and principal shook their hands and predicted future literary triumphs. Boys who had never been able to even punctuate a sentence suddenly had beautiful souls—too suddenly.

A special six-page edition of the paper published as many as could be squeezed into type. Banner headlines played up the first prize winners, and names appeared in bold type. Copies were sent to the "higher ups" and given away to the parents on Open House Night.

But it was a fool's paradise. Poor, unsuspecting adults, how innocent they appeared to that group of children, how completely ignorant of the really important things in life, like dates or movies! After all, it took time to be a genius so the quickest way to write a composition was to copy it. In their wise little way, most of them had learned that they should always humor teacher, never let her know about the sordid things of life but protect her in her innocence. So no one told.

A little thing started it. For some reason, the newspaper exchanges from other schools began disappearing as soon as they arrived. One day the journalism teacher found one in

ELIZABETH LORING

a wastebasket and turned the pages idly.

Then she began turning other pages with horrified little squeaks. Other exchanges were sent for and examined. More and more of the prize-winning masterpieces were discovered from various sources.

One by one the guilty pupils were led down to the principal's office, and parents were hastily summoned, the same fathers and mothers who had been congratulated so short a time before.

One case is a sample of them all. Dorothy was a sweet little girl with white skin and a doll-like innocence that made her a joy to look at. She had written the prize-winning poem for the 7B grade, with teacher helping her out. Long hours they had worked after school, so teacher was sure Dorothy had really written it. It was always Dorothy who thought of just the right phrase. Truly it was Dorothy's very own work; she had written it, she claimed, at least she had pushed the pencil. Outside of class, she had done a very good job of memorizing.

When Dorothy's mother was called in, the mother looked at the principal in pained surprise. Her daughter cheat? Why, the very idea.

However, Dorothy had already spoiled the story by admitting that her share of "writing" the poem was pushing the pencil. So with delightful candor, the mother explained, "Neither my husband nor I can write poetry, so we bought Dorothy a book."

All this had happened last spring, so no wonder the suggestion of another contest brought frowns to the faces of the teachers.

Still, one can't stop teaching composition, even in these days of our bright young generation. Contests had to go on, but how? No more cheating, for that was demoralizing to the younger generation and humiliating to teachers.

Yes, those teachers gave a contest, and so can you. No teacher corrected a paper, nor helped a child to correct his composition.

All that was tactfully managed, for any teacher who has had experience with contests knows that it is a terrible temptation to alter a word here and there until soon the child's point of view is lost. No cheating in this contest or even "assistance."

Only the head of the department knew the title for the new contest and no amount of hinting could secure the information until the day of the test. The pupils arrived in

class, some eighteen hundred were taking it, fully equipped with pens, erasers, blotters, and plenty of virgin white notebook paper.

Teacher read the directions. The pupils looked outraged. "My Most Valuable Possession" was the subject. Teacher wasn't any help at all. She just smiled sweetly at them and sat there at her desk, recording grades.

The affair was nothing to her, she seemed to imply. This was strictly a personal business, but there was to be no whispering, no communicating. As for the spelling of words, the dictionary was on the table.

Yes, they all wrote. There was teacher with her grade book. Besides, every one in the building was writing that day, so far be it from them to get a low grade. This was their contest, not the teacher's.

No names appeared on the papers, only code numbers given out by the teacher to be placed on the paper instead of a name. At the end of the period, whether finished or not, the papers were collected. The bell rang and the pupils left, wondering a little and very much astonished.

Next day they arrived in class, eager to get their papers back all adorned with red marks. They would look at their papers and then crumple them up for the waste-basket, while the teacher looked on exasperated as her night's work was tossed carelessly aside.

But this contest was different. Teacher hadn't marked the papers. Black looks showed clearly that the pupils felt that teacher wasn't earning her money. She even had the nerve to mention that she had been to a movie the night before, instead of sitting up all night to put red marks all over their papers.

Had they ever marked papers, she asked brightly.

No, they never had. It looked easy. They had a vague feeling that "marking papers" consisted of underlining every other word in a composition.

Teacher must have been losing her grip. It seemed that she had no intention of marking their papers; they were going to do it here themselves, right there in class. They were disgusted, but clearly they were going to have to work that day. The very idea! Still it might be fun to hear the compositions.

The first boy was called to the front of the room and told to select a paper from the pile. Then he began to read, haltingly with many remarks that the writing was terrible, that the writer had used "the" instead of "they", that "know" was spelled "N-O", and that many simple words had been misspelled.

The writer squirmed in his seat, as red as a barn door. Then added humiliation followed, for the reader took the paper to his

seat to mark the corrections. The girls tittered.

So the period went on, with composition after composition a public humiliation. There were a few who had written amusing accounts of their hobby with few errors. They were the heroes of the hour.

At the end of the period the pupils voted on the best compositions in the class. As they had no idea who had written them, the class' first choice fell on a quiet little boy who had written about his stamp collection.

The best composition from each class was to be submitted to the judges. Now at least, teacher would get to work and mark the papers, instead of running around to movies. But teacher was still lazy. Twelve student judges were appointed to meet at the close of school to make the final decisions.

Staying after school was a bother, with spring baseball in the air, but the committee found it rather fun. They soon became very critical and stayed until five o'clock every night for a week, arguing and debating on the elements of good writing and on the gross carelessness of pupils.

Teacher at her desk only smiled; it was no concern of hers.

When the newspaper appeared with the printed compositions, there was a sudden rush for copies. Circulation skyrocketed to dizzy heights. Heated debates went on between bells over the relative merits of the prize winners. Everyone felt that they could have done better, especially the ones who won prizes. There was even a word misspelled in the first prize, "Why didn't that guy use a dictionary?"

So the composition contest has come to stay. Pupils watch eager-eyed, while the teacher explains carefully the uses of "their" and "there", with class exercises for mastery. Pocket size dictionaries, instead of funny magazines, appear on composition day.

Where is the school? Yes, the story is true and it worked out just that way. "Of course," you say, "it can't happen here. None of my pupils ever cheat. The very idea." Poor innocent teachers.

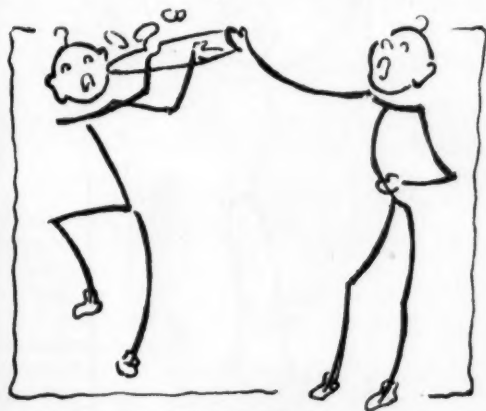
So, let's have a real composition contest.

"A play leader who perfunctorily carries on activities and guards his playground against physical mishap has a job. The leader who adds skill and technique to these duties creates a profession, but he who crowns his profession with consecration and devotion performs a mission, and the children, youths, and adults who come to him for play and sport carry away deeper values and greater riches than the mere memory of a happy day."
—From the *Play Leader's Guide*, Milwaukee.

Position Problems in Platform Speech

(Continued from last month)

Arrangement of chairs in the hall may hamper or help the speaker in defining his role as message bearer. The ideal situation would of course be to have the audience close together to facilitate polarization of speaker and listener. Physical details, seemingly insignificant in themselves, may make or mar the result. The speaker who was forced to climb over a battery of chairs and legs to reach a favorable spot would appreciate attention to such details. The violinist who was forced to listen to the announcement of his number, while the chairman rang a bell for attention, while plates were clattering, and he was forced to start ploughing over tables, sensitive toes, and past huge platters of dishes, (Illus. C) only to have the violin bow divested of its hair by a pro-



(Illustration C)

truding chair top would appreciate it also. Likewise the speaker whose dessert spoon was still lying there when he brought his fist down would wish that the bald-pated gentleman whose head was an unwelcome landing field for said receptacle could have been forewarned.

If the group is expected to participate in a discussion, it is important that the members are seated properly. No one is likely to be very enthusiastic if he must address his remarks to the back of someone's neck. The circular arrangement is most satisfactory here. A few minutes consideration to seating position may go far toward making people mentally and socially at ease, once the discussion is under way.

Of course if the arrangement is wrong to begin with, the speaker will simply have to make the best of it. He should make out a list of all the probable eventualities. He will study each situation, and he will plan his next

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move if the unforeseen happens. This is but common sense, yet apparently it is much overlooked. The following few examples of position problems will serve as a beginning. Every prospective speaker can and should work out many more problems and possible solutions. Many a failure might thus be averted.

A. LOCATION OF THE SPEAKER IN THE AUDIENCE

1. Circular Grouping

- (a) Audience is arranged in circular or semicircular style. This is the greatest problem for the speaker. He could stand in a central position, his audience into three sections, and directing his attention to one at a time. The chief temptation would be to keep from turning the head to and fro. (Illus. D)
- (b) If there is an amplifier, the problem is relatively easier. Again, the audience may be conceived as being di-



(Illustration D)

vided into sections, though they may be larger units. Two large divisions might replace three. The speaker pays attention to one section at a time, turning the body slightly in that direction, but not moving position of the mouth at the microphone. This is more satisfactory than constantly wagging the head back and forth, up and down in "swivel chair" style.

2. Club meeting. Audience is seated around the sides of the room. Speaker should stand in a corner or out in front, de-

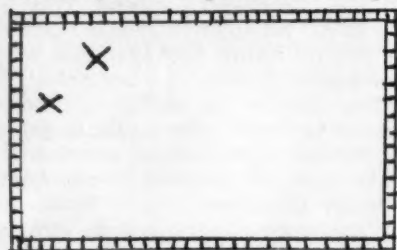


(Illustration E)

pending upon which position is nearest from where he is sitting. (Illus. E)

3. *Basketball court*, or meeting in which audience is seated on all four sides of the room. Dead center position is poor, since it requires too much turning of the head. It is better to select a spot about ten feet out from any of the corners, or one of the short sides. (Illus. F)

4. *Banquet table*. Always an awkward situation, since a speaker cannot properly

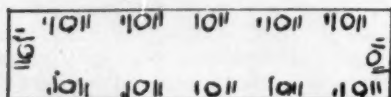


(Illustration F)

get up and walk into a more favorable position. Sometimes moving a few steps back of the chair, relieves tension, frees the speaker, giving him a feeling of more independence, and saves his neighbor from being submitted to offerings at close range. (Illus. G)

5. *A typical lodge hall*. Problem: "Where to stand?"

(a) If invited to speak on the spur of the moment, the speaker has little choice

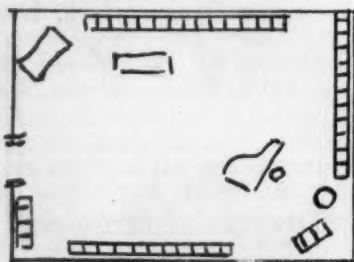


(Illustration G)

in the matter, and so must stand wherever he can.

(b) However, if he enters the hall before the audience arrives, he can usually study it over a bit. A rough idea of the layout from a lodge member may avert confusion later. Or he may look the hall over at his leisure sometime when the hall is empty. (Illus. H)

The speaker soon discovers his own



(Illustration H)

list of "position taboos" and so he avoids:

Huddling behind chairs or furniture (Illus. I)

Standing in a place where waiters

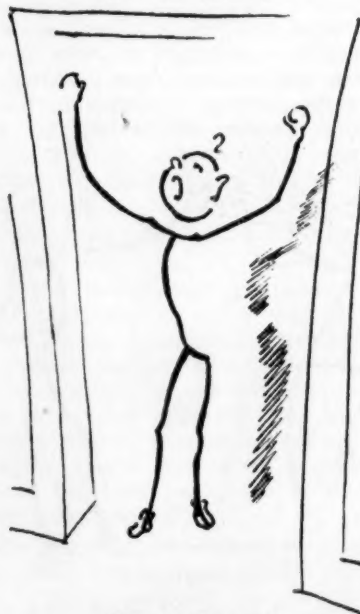


are carrying dishes and kitchen utensils back and forth

Standing in a doorway (Illus. J)

Standing in a shadow

(Illustration I)



(Illustration J)

Leaning up against a chair or table (Illus. K)

Hugging the "audience line" so



(Illustration K)

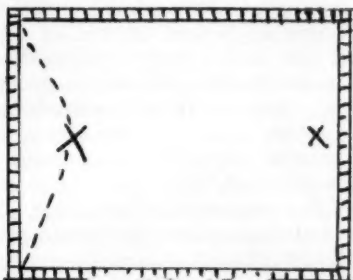
closely that no one sees him, except

a few individuals to the immediate right and left, and they get a kind of a "squint eyed" view—human eyes do not focus within six inches without considerable strain.

He soon learns the knack of unobtrusively stepping out at least five feet, obviating the necessity of loyal club boosters dislocating their collar bones to find out what is going on. This consideration is usually much appreciated, especially after a heavy meal. (Illus. L)

B. PROGRESSION OF SPEAKER'S EYE MOVEMENT

1. A point near the back of the hall or auditorium.
2. A point to the left center.



(Illustration L)

3. A point to the right center.
4. Start speaking from back to front of room.
5. Should not shift glance in the middle of a sentence or thought unit.
6. Should avoid blinking, twitching, and all unnecessary movement.

C. POSITION OF FEET ON THE PLATFORM

1. One foot slightly ahead of the other to maintain balance.
2. If moving left, the speaker steps out with the left foot, and if moving right, with that foot.
3. He does not begin speaking in a position too precariously near the edge of the platform, so that a slight flutter would give him a one point landing in the briny crowd below. He steps far enough back, so that some forward movement is possible.
4. He "gets set" properly for the next position he wishes to assume. Thus if he plans to move left, he times his last move so that it leaves the left foot slightly behind. It will then be easy to step out with his left foot.
5. He avoids the "ugly duckling walk," when he crosses with the opposite foot, not only for the unsightliness of it, but for the perils involved in its execution.
6. He does not stand with feet too far apart, considering his height and weight. Feet too far apart suggest awkwardness or egoism, and if too close together suggest timidity. He strikes a happy comfortable

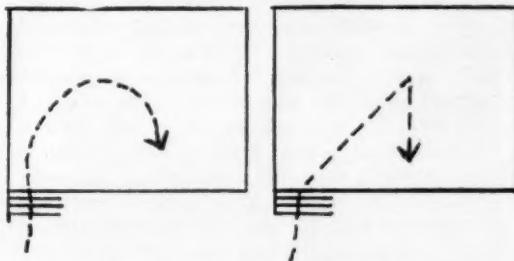
medium in which he can maintain an easy balance.

7. Practice in walking on a straight line, one foot directly ahead of the other, occasionally develops his poise. Then when he arrives on the platform, the job is much easier, and there is less likelihood of toppling over any moment.
8. First he learns to stand still. The weight rests evenly on the balls of both feet, not on the heels.
9. The speaker should be able to come to a standstill from his walk, without overbalancing.

D. WALKING UP TO THE PLATFORM

In getting to his position, he finds it more satisfactory to make a semi-circle than to go in a straight line. A curved line approach is smoother because no further squirming around for position is necessary. (Illus. M)

The straight line is awkward, jerky, and amateurish. The speaker is still compelled to turn. Moreover, entering the platform



(Illustration M)

in a curved line gives the speaker a feeling of more confidence and poise.

The speaker should be able to come to a standstill from his walk, without the least overbalancing.

Above all, he should avoid a droopy, "wishy-washy" entrance. As E. C. Buehler points out, "Before the speaker opens his mouth to speak, the mental candid cameras of the mind have been busy getting an idea, an impression. And these first pictures count for the most, because it is not easy for the audience to discard a first impression for a second."

While walking, it is important to maintain the center of balance, which is at the center of the back, about three inches below the waist line. The art of doing anything gracefully lies in the previous disposition of the body's weight, and not in jerking into readiness as the man, who, halfway to the theatre, presently finds he has forgotten the tickets.

E. GETTING ON AND OFF A CHAIR

Van H. Cartmell makes this observation, "The inexperienced (speaker) seems to

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find it necessary to fix the prospective repository of his posterior with a firm glance—often two—before maneuvering his torso into position for careful lowering.”

Sitting down: The speaker should take a firm glance at the position of the chair and judge the distance mentally. As he moves up to the chair he can use his kinesthetic sense to feel where it is, but he shouldn't make it apparent by rubbing up against it with both feet.

Rising from Chair: Pushing off with the weight on the back foot as the knees straighten, he should transfer his weight to the front foot. On rising, the speaker should not attempt to gain his footing in one quick movement. If he does, he will call attention to the acrobatic feat. If the body is pushed upward with the hand until it rests on one hip, one leg bent horizontally while lying on the floor, while the other bent vertically with the foot flat on the floor, the body may be brought smoothly to a standing position, with the aid of the foot and the hand.

F. STANDING ON THE PLATFORM

The average speaker cannot afford to annoy the audience by his faulty position technique, although the prominent speaker can occasionally succeed in spite of it. As Margaret Painter points out,⁸ “eye values” weigh heavily, and gaining the esteem of the audience may be a matter of seconds,” without the benefit of a mutual exchange of opinions and without the tolerant attitude which may exist when one knows another so well that he can overlook his faults because he recognizes the greater virtues.” The speaker's adjustment to the speech situation involves overcoming disturbing factors as well as organizing the body mechanism. E. C. Buehler outlines three positions especially to be avoided:⁹ “Number one is the slouchy or ‘farm horse’ position. (Illus. N) Here the hip is thrown out of line, and the speaker shifts his weight from one foot to the other, like a tired farm work-horse hitched to a fence post. The second is the ‘Colossus of Rhodes’ posture,

⁸Ease in Speech

⁹Outline of Suggestions For Teachers of Speech Page 64



(Illustration N)



(Illustration O)



(Illustration P)

(Illus. O) common among the ‘regular fellow’ speakers. Here the speaker stands with his legs apart, his chin thrust forward, and his hands locked behind him in Napoleonic style. It is not only awkward, but it becomes tiresome to the speaker who unconsciously will begin to sway back and forth and to relieve his mal-distribution of weight. The third is the ‘rookie’ variety, (Illus. P) from the military handbook: heels together, toes pointing outward, knees stiff, body tense. The speaker looks as if he had just been badly scared. Scared or not, he certainly is uncomfortable, and if he STAYS in this position for more than a minute or two, he'll begin to rock and sway back and forth on his toes.”

In asking me to contribute this article, the editors of *School Activities* have requested also that I leave a suggestion as to how a consideration of position problems in platform speech might contribute immediately to some activity group, student function, and co-operative project, and I am pleased to do so.

(1) After rereading this article, and discussing various aspects of position problems, the student should outline every possible situation which is related to local school and community functions.

(2) Each student should keep a notebook in which he records various problems as they arise in his own experience, or which he has observed in his school life.

(3) The student should anticipate any possible difficulty which might arise, and formulate various plans for solution.

(4) With increasing emphasis upon a more realistic speech situation for classroom groups, consideration of position problems may be very stimulating. Rearrangement of the classroom, a fresh situation, and an experimental atmosphere will furnish the environment. More actual situations may be brought to the student through actual participation in school and community affairs. The classroom procedure itself may be given a more realistic touch. As James A. Winans once suggested,¹⁰ “On the whole I think

speeches to the actual situation are best for a steady diet. The ordinary public speaking class contains an element of artificiality that hurts. We cover this up as well as we can, and after a while the students get used to the situation, and we do fairly well. We get pretty close to a nor-

(Cont. on page 322)

Dramatizing a Poe Horror Story

DURING the past year the reading of Poe horror stories became quite a fad among my seventh and eighth grade boys. Their interest grew out of our classroom reading of *The Cask of Amontillado* and *The Masque of the Red Death*. When enthusiasm for the stories was at its height, we happened to be casting about for a suitable play for an assembly program. We thought at first of writing an original play, but soon decided that the dramatization of a short story would be easier as a starter, and just as much fun. There was Poe fresh in our minds, and it didn't take us long to see the dramatic possibilities of *The Cask of Amontillado*.

Of all of Poe's horror stories this one comes nearest to the dramatic form. After four short introductory paragraphs, the dialogue begins and then continues right through to the climax. It looked easy—and was. Our script was hardly more than a copy of what Poe had written. However, an obvious weakness of our plan soon became apparent—there were only two characters in the story, and about twenty boys were clamoring for a chance to act. But the solution was simple. We wrote an extra scene, a carnival scene which, used as an introduction, had the double virtue of providing an unlimited number of extra roles and also an admirable contrast to the very gloomy and spooky scenes which followed.

As enthusiasm mounted, inspiration broke out on all sides. The staging of "Knickerbocker Holiday", a Broadway hit at the time, furnished an idea. Its producer had put Washington Irving right on the stage. Why couldn't we put Poe right on ours, and thus create another acting part! We could—and did.

Rumors of what we were doing now began to circulate around the school, and the head of the lighting crew, a ninth-grader, offered his services. Just a few words of what it was all about and he was able to visualize it in lights—spotlights, floodlights, green lights, blue lights, and red lights. He was superb. The house should be completely dark at the start; then a spotlight would slowly come up on Poe at his desk at the left, outside the curtain. He would be at work on his manuscript, great quill pen in hand. Presently he would look up, begin to read what he had written, the curtains would part, and there on the stage the action would unfold as if it were in the mind of its author. The effect would be considerably enhanced by the use of our theatrical gauze, which could be lowered over the whole front of the stage, thus giving the scene a hazy, dreamlike quality.

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By now the boys had the Broadway—or perhaps the Hollywood—fever.

To top it all, we accompanied the whole production with records played over the public address amplifier. As Poe worked at his desk, the gay strains of Chabrier's Spanish Rhapsody could be heard in the background. When he began to read, the music died down; and when the curtains parted, revealing the joyous carnival scene, it came out full blast. When the spot on Poe faded, the scene on the stage became the center of attention.

No properties were used for this carnival scene; the costumes and lights were sufficient. The boys were dressed in gay, multi-colored festive attire; Fortunato, with cap and bells, fitted Poe's description to a T. Toward the end of the scene Montresor glided in behind the revelers. He was a tall, slim boy; and dressed in a black velvet opera cloak, generously loaned by the mother of another boy, black mask over his eyes, and long rapier at his side, he looked the perfect arch-demon. At the close of the scene he and tipsy Fortunato remained alone on the stage. The contrast was effective. From that point on we used Poe's own dialogue with only the alteration of a word here and there. As the curtain closed upon these two, making an exit toward the home of Montresor, the spot once more came up on Poe writing at his desk; simultaneously the music rose. When we had made our stage changes, the music died down, Poe began his reading, and the curtains parted. This was the formula for each of the scenes.

For the second, third, and fourth scenes our lighting expert achieved an increasingly gloomy atmosphere through the use of red, green, and blue gelatine; as Fortunato and Montresor moved further and further into the vaults. They entered always from the right and moved toward the left, giving the effect of progression through the catacombs. Admirably suited music for these scenes was obtained from a recording of Dukas' *The Sorcerer's Apprentice*. Our sound man located the spookiest parts of the record and deftly repeated them at the most tense moments of the action.

The stage setting for the vaults was simple. The boys brought in everything from everyday, garden-variety wine bottles to fantastic-

ally-shaped liqueur bottles and carboys. There were half a dozen ordinary nail kegs, which the boys blackened to make them look old. These we piled one on another with bottoms toward the audience. Several prop men organized a "bone committee" and scoured the town for bones, which they scattered about the stage in small piles. Montresor made no idle gesture when he said, "The drops of moisture trickle among the bones." Another boy, the son of a doctor, provided a human skull which, perched on top of our kegs, added a convincing touch to the scene. The lighting crew arranged a pair of floodlights on the floor, so that large shadows of our properties, as well as those of Fortunato and Montresor, were cast up on the backdrop. A simple rearrangement of these properties sufficed for the three scenes in the catacombs.

While in the vaults, Fortunato and Montresor carried torches, which the stage crew had made up from flashlights. They wrapped them with brown paper which stuck out beyond the edge of the lens, and cut the margin into jagged points. The paper was made fast by string wound tightly around at top and bottom. A piece of thin white paper was placed over each lens to diffuse the beams. Tallow from a candle was then dipped onto the brown paper, and realistic torches resulted.

In one scene, by way of variation, we had Fortunato and Montresor make their entrance down a short flight of stairs which we happened to have at hand. As they entered, we gave the effect of a door opening. A boy drew large nails out of a plywood crate behind scenes to counterfeit the creaking of hinges. At the same time a blinder was slowly withdrawn from a spotlight placed just beyond the stairs, and light was allowed to illuminate the gloom momentarily. After the entrance had been completed, more nails were drawn, the blinder was slowly put back, and a door which didn't exist was effectively closed.

For the recess in the wall, in which Montresor buries Fortunato alive, the boys in the shop constructed a simple, rectangular, box-like frame, about three by three by six feet. During the first three scenes this frame was concealed behind the backdrop. Between the third and fourth scenes it was an easy matter to split the backdrop and drape the edges of it over the edges of the frame. The interior was kept completely dark. Lying on the floor within we had a grand chain, kindly loaned for the occasion by a police dog belonging to one of the students. When Montresor forced Fortunato into the recess, the two boys rattled the chain with great vigor, so that there was no doubt in the minds of the audience that poor Fortunato was beyond any hope of escape.

For the walling-up process we were fortunate in finding in our maintenance department a big supply of wooden cubes. They measured a foot on a side, were hollow and hence easily handled, and were already painted black. Six layers of these, three across, were sufficient to complete the nefarious purpose of the villain; but he was never allowed to get quite that far with his masonry. When the fourth tier had been laid, only the head of Fortunato, who was a short boy, remained visible. Now we had Montresor place a block at each side, omitting the one in the middle, so that only the pallid face of his victim appeared—perfectly framed by the cubes. The prisoner, whose hands were invisible to the audience, turned his torch upward, so that its rays fell full upon his face. It was a successful maneuver, which concentrated all attention upon that one palely illuminated spot on a stage which was otherwise almost totally dark; it prepared an effectively wierd setting for the climax.

As Montresor lifted the final block to put it into its place, Fortunato fainted; his head fell forward, the bells on his cap tinkled. The curtains closed upon Montresor, block poised half way, shouting, "Fortunato! Fortunato!" with rising pitch, trying vainly to revive his victim. Simultaneously, the boy at the sound amplifier turned up "The Sorcerer's Apprentice" to a grand crescendo. A few moments later actors and stage hands were already visualizing our next production, which they hoped would be a "horror one" too.

A Student Conference in Colombia

W. WINSTON THOMAS

Graduate Student, University of Michigan, Ann Arbor, Michigan

THEY SAID THAT IT COULDN'T BE DONE

THE older Colombians said that it couldn't be done, that it would be extremely dangerous to attempt to have a summer conference for a mixed group of secondary school boys and girls. But some of the younger teachers in the Colegio Americano of Bogota insisted that no harm would come from letting the young people get acquainted at a summer camp-conference. And so the dangerous experiment was tried. The result was not a scandal but a desire for a bigger and better conference the next summer.

For the first two years the young people of the two Presbyterian schools depended a great deal upon the leadership of their North American teachers for the planning of

(Continued on page 316)

Physical Education in Extra-Curricular Activities

ALMA E. JONES

*Girls Physical Education Director,
Stroudsburg High School, Stroudsburg,
Pennsylvania*

SINCE the beginning of extra-curricular activities, physical education has played an enormous part in this program. Is it not true that organized play after school hours was carried on long before such a program as extra-curricular activities existed? Yet that organized play was really extra-curricular activities without a name. However, at that early stage the program was merely play and as according to Dewey's definition "those activities which are not consciously performed for the sake of any reward beyond themselves." The present trend in many cases is for students to participate in extra-class activities, not solely for enjoyment but for rewards which may vary from mere praise and social approval to credits to be used toward graduation.

Various authorities have set up many lists of objectives, which can be condensed into the following:

1. Development of organic power
2. Development of skills
3. Development of desirable attitudes
4. Promoting good health
5. Promoting social relationships
6. Teaching worthy use of leisure

The development of organic power is taken care of by the extensive activity offered in physical education. These must be well supervised or sponsored, however, or the activity will do more harm than good. The sponsor must use good judgment. For instance, if a student has been excused from physical education work due to illness or some physical ailment, he should not be allowed to participate in competitive activities such as intramural teams, or for that matter, any physical activity that has not been sanctioned by the school physician.

Learning skills are brought about by the repetition in the activities. This is the case of any work within or outside the regular curriculum.

Have you ever seen a boy sulk all day in his classes because he "had to be there" and then during the activity period be as carefree and happy as any of the other pupils? His attitude in classes is antagonistic, but in activities it is enthusiastic. The difference lies in motivation and in interests. All extra-curricular activities furnish an outlet for pent up energies, but physical education more than others; for here, under correct sponsorship, students receive adequate physical as well as mental activity and are given appropriate

rest periods in order that their attitude toward that activity is not dulled by fatigue and overwork. Tests show that practically any attitude of an individual may be discerned during the physical activity phase of any extra-curricular program.

The alert physical education instructor knows the health problems of the pupils under his, or her, jurisdiction and does everything possible to help with individual health needs. These are cared for often in the regular physical education program, but in many instances the pupil-load of the instructor is so great that it is impossible to reach each and every child. To meet the extra need, some schools have set up as part of their extra-curricular program special corrective or health clubs and activities. It is sometimes difficult to get students to cooperate along this line because they feel self-conscious or inferior, but if the right approach is made and the activities are carried out along recreational lines, the response will be greater. In many communities, this phase of the extra-curricular activities is carried over into adult classes, which may or may not function in connection with school. The primary step in this objective is to "sell" the need for such activities.

The problem of keeping up a high quality both in body and mind is being solved to a great extent by providing the masses with more and better recreation. This is the way physical education intends to reach its objective or desirable social relationships. Recreation, as learned through physical education, includes the skills, crafts, arts, drama, and many other abilities of which humans are capable if they are educated toward them; this education has its roots in the school curriculum and extra-curricular activities. As Jacks states, "Recreation is not an escape from the toil of education into the emptiness of a vacation, but a vitalizing element in the process of education itself."

With this statement we are led unto the objective, which, in the opinion of many, is the most important—the use of leisure. The students are offered, through extra-curricular activities, use of leisure which carries over

into adult life. The physical phase has taught athletic skills, dancing, games, and individual sports. These are carried over into adult life, if not in the actual participation, at least in the appreciation for them from a spectator's view point. "A man or woman educated for leisure will not depend upon other people to keep amused."

Many activities originate within or grow out of the physical education program. Those activities which have most students participating are intra-murals, sports clubs, dancing clubs, and play days.

The intra-murals and sports clubs furnish activity for the skilled student in each field. The coaching clubs work in connection with the intra-murals in that students learning skills and technique of coaching act as student officials and leaders. Foster refers to these clubs as "athletic leader clubs," the purpose of which is to assist the physical education instructors.

Where the intra-murals are well conducted and motivated, the interest is extremely keen and the goal of school champions arouses great enthusiasm.

Individual skills are promoted in the sports clubs, which include such activities as ping pong, tennis, swimming, archery, and all others in which the students have special capacities, or in which they desire to be skilled. In these clubs, since the load of the physical education instructor is usually very great, the sponsors are often chosen from other departments. Those selected should be skilled and interested in the sport.

Play days are a direct outgrowth of the physical education program. They are usually presented in the spring and are a combination of demonstration and exhibition work. Where several schools are found in one community or district, a large program may be held, making a spectacular presentation which tends to interest the public in the direction of health and physical education, second only to athletics. Play days are often held as part of the May Day program, as they are usually held out of doors and act as a climax to the year's work.

Probably one of the fastest moving activity trends is that toward dancing. Someone has said that youth is "dance crazy." Wouldn't it be better to say youth is "dance conscious?" Students as well as adults have found at last an outlet for the energy, gregariousness, and social instincts which were previously hampered by the frowns of their elders. In dancing clubs, beginners learn fundamental steps, timing, and rhythm, as well as dance manners. Those who have learned and who have special abilities, help in teaching others and find enjoyment in learning and originating new steps.

In most schools there can be found a small group of boys and girls who have special

capacities and interests in formal gymnastics. In order to challenge this group, a gymnastic club is advisable. Their work may include tumbling, apparatus work, marching, calisthenics, stunts, pyramids, folk dancing, and tap dancing. The activities may be highly organized, with every member participating in each phase of the work, or they may be more informal, with the boys and girls participating only in those phases which are of special interest to them. In various systems the gym club becomes a team, if its work is of merit, and enters into inter-school competition.

We have seen how many extra-curricular activities evolve directly from physical education. Next we must ask, "Does physical education have any place in the extra-curricular activities of other departments?" Without hesitation we can answer that it definitely does.

The music department calls upon physical education when preparing operettas and musicals. The dance fundamentals taught in gym classes as well as dancing clubs are put before the public. Of course they must be "dressed up" a bit and made to fit the function, but nevertheless the basic material is a result of the physical education program.

Last but by far not the least, where would the school's social program be, if physical education were foreign to the students? Class and club dances and parties utilize the skills and activities acquired in physical education for the success of the function. At elementary school, and some junior high school, parties where dancing is not prevalent, the games learned in physical education classes are played.

The values of physical education activities lie in the attainment of the objectives. If organic power and skills are developed, if good attitudes, good health, and social relationships are promoted, and if the worthy use of leisure is instilled into the pupils participating, then the program has fulfilled its purpose.

And so as educators we are coming to realize that the education of the emotions must go along with that of the mind; that the spirit and the intellect must be cultivated so that each is the willing partner of the other. We are realizing that the development of sensitivity to beauty is of prime importance; that beauty is the handmaiden of the spirit; and that art reaches its highest fulfillment when it ministers to the soul of men, singing its age-old song of compassion and tenderness, preaching its eternal gospel of the brotherhood of men.—Howard Hanson, director, Eastman School of Music, University of Rochester, New York.—*N. E. A. Journal*.

The Hope of Our Nation-- A Class Night Exercise

Patriotic poem recited before curtain rises.

Curtain

(Uncle Sam seated at large desk at rear of stage in deep thought, studying the world, seemingly very worried. Dancers enter for military tap. During course of dance Sam gets up and paces back and forth anxiously. Near close of dance seats himself at desk, burying his face despondently in his hands)

(Miss America enters)

MISS AMERICA—At it again Sam? When will you ever stop working? You have to get a little rest in sometime. *(Sam only raises head and stares at her.)* Why Sam, you look so tired, so worried! Is there something wrong?

UNCLE SAM—Yes, Miss America, something is wrong. Will there ever be any end to my worries, sorrows, and troubles?

MISS AMERICA—Well, what now, Sam?

UNCLE SAM—Oh, Miss America, if you but knew the vital problems both at home and abroad that are facing me today. I must solve them somehow, somehow, and sometime soon. Just take a look *(points to America on the globe on his desk—Miss America draws near listening sympathetically)* at these thousands and thousands of men and women, begging, pleading for work, asking just a fair chance to eke out an honest existence for themselves and their children. How am I going to find a place for them? See, here too, my Youth, what am I to do for them? Think of them all. They are asking for a future; what have I to give them? Observe these crime statistics—the greatest of all history. How can I safeguard my youth from crime's treacherous snares? My prisons are filled with disloyal citizens, shirking their duty, reveling in crime and immorality, jeering at the ideals our nation endeavors to instill in all American hearts. What does Old Glory mean to them, who trample it underfoot?

Besides all this at home, Miss America, the turmoil—the unrest, the conflict abroad—is at its climax. Many *(Points to places on globe)* call to us for aid. Many have already succumbed. See here, where Czechoslovakia, Poland, Austria, Denmark, and Finland used to be. What is left of them? Will we suffer the same fate or shall we be prepared to meet armed force all need replenishing in order to safeguard ourselves against the ruthless destroyers of freedom.

These troubles would not seem so insurmountable if I felt I had enough true, de-

Sister BERNADETTE, O.S.B., and
Sister LOUISE, O.S.B.

St. John's School, McAlester, Oklahoma

pendable citizens to help me bear my burdens. Where am I to look for them?

MISS AMERICA—Have you forgotten, Sam, what time of the year this is? It's Maytime. Graduation time. The portals of every school in the land are pouring forth thousands of eager, enthusiastic boys and girls, strong in character and high in ideals, just awaiting an opportunity to take their place in the drama of life. Why only today—a few moments ago, a lively group from St. John's school in McAlester, Oklahoma, presented themselves asking that they might join the ranks of citizenship. May I bring them in? Perhaps you might add them to your list of loyal helpers?

UNCLE SAM—Well—Yes—I'll take a look at them. Ask them in. *(Class, bearing school flag, enters to music, singing It's For You, Old Glory, It's For You, After the song is finished the Salutatorian then addresses Uncle Sam, explaining who they are, and offering their assistance, asking to be allowed to join the ranks of citizenship.)*

UNCLE SAM—From McAlester? Way down there in Oklahoma? You must be an adventuresome lot. Why how can I consider you as citizens? I know where you're from but I don't know your names.

(Class Poet then gives poem, introducing first himself then each member of the class with a stanza about each. Each steps forth and shakes hands with Uncle Sam, who says a cheery word or gives them a friendly slap on the back after each introduction.)

UNCLE SAM—Well, well, you're a pretty good looking crowd, but sometimes looks are deceiving. Have you any proof of your worthiness as candidates? What recommendations have you to offer?

(Historian then tells of their school life, citing examples of school spirit, loyalty, co-operation and the ensuing success of various school activities. She adds "We always rallied to the cause with vim and pep, joyously singing our school song, just like this.

"Song—Tune Viva L'Amour.

*"Let every good fellow now fall right in line
Viva la St. John's High
And uphold the name of our glorious school
Viva la St. John's High.
Viva la, vivalla St. John's High*

Viva la, viva la St. John's High
St. John's High! St. John's High!
Long Live St. John's High.

Then they sing,
Let every good citizen join with our band
Viva la U. S. A.
And uphold the cause of our country so grand
Viva la U. S. A.
Viva la, viva la U. S. A. Viva La, viva la
U. S. A. U. S. A., U. S. A., Long Live
U. S. A.

(At beginning of second chorus, Uncle Sam perks up sings softly to himself with them and unconsciously begins slight directing of singing.)

UNCLE SAM—Fine! Fine! Your spirit is contagious. I feel better already. Once again now. (He and Miss America join in singing 2nd verse and chorus. Sam directing peppily.)

UNCLE SAM—You're all right. I'll take all of you. But wait—maybe I'm a bit hasty. Are you sure you want to take this step? Aren't there ties holding you back that you'll be unwilling to sever? I do not want a half-hearted service.

(Graduate gives class will. He then wills general class objects. Each individual wills something and members of audience come up to stage and receive the symbol of each gift willed. Lastly the one giving will bequeaths school flag to next senior class and presents it.)

UNCLE SAM—That settles everything! I'm thoroughly convinced by that last gesture. Miss America, bring my badges. Enroll them for me as I invest them. (Pins badge on each, calls each by name and tells him what place in life he expects him to fill. As badge is pinned each takes place to form semicircle on stage. Miss America rises as last, is enrolled, and joins Sam at center of stage.)

SAM—Attention Citizens! Let us pledge our undying love and devotion to our country's service.

(A creed is given by all at Salute.)

Then the Valedictorian, thanks Uncle Sam for acceptance, thanks parents, school, and community for help they have given in preparing them for such an honor as citizenship and gives the promises of the class to ever remain loyal, true citizens of the U. S. A.)

All but Uncle Sam and Miss America join in singing "God Bless America." Then Sam and Miss America sing this as second verse to the tune of God Bless America.

God Bless our Citizens, loyal and true
May they ever be faithful,
To the Red and the White and the Blue.
When our nation is in danger
May they rally to her call
God bless our citizens
God bless them all. (All repeat original Chorus)

Curtain.

A Student Conference in Colombia

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their conference. But when the third season approached, they found that some of the former leaders had returned to the States and that they would have to do more of the work themselves if they were to have a conference. At a meeting of the groups some weeks before vacation, they appointed a director for the conference from among their own number and asked one of the North Americans to be the counselor.

From the very first bit of planning to the carrying out of the entire five-day program the youthful director, a high school senior, assumed full responsibility. Nor did he do all the work alone, for he appointed committees and enlisted helpers for each phase of the preparation and the execution of the plans.

At last the big day arrived, and twenty-five young people assembled at the railroad station, where they found a special car waiting for them. Some came bearing large boxes of food, others had athletic equipment, still others were seeing to the loading of the kitchen utensils, all having been assigned their responsibilities.

Arriving at the two little cottages about noon, the director assigned the individuals to groups, and groups to their rooms. He posted a list of those who would help to get each meal, those who would carry water, and those who would be responsible for the different parts of the daily program. It was a revelation to watch those Colombian boys and girls take their responsibility so faithfully without shirking or grumbling. It was particularly surprising when one notes that most of those present came from middle class Colombian homes, where they would never be expected to help get the meals or wash the dishes! There were servants for that!

For the whole five days the program of classes, recreation, evening campfires, and assigned duties moved smoothly along with never a hitch. Nor was there even any disciplinary problems such as one might expect and does find at times here in the United States. And this in spite of the fact that the boys and girls worked, studied, and played together in a freedom which is absolutely contrary to the great social customs of the country which demand absolute and rigid separation of the sexes.

This year a conference hall is being built for the use of these young people, and it is hoped that the annual Santa Ana Conference will continue to mean more and more to the youth of the Colegios Americanos de Bogota.

All School Assembly

TO MAKE the assembly period a real educational procedure, yet to entertain and interest the student body at the same time, is a real accomplishment for sponsors and participants. To achieve this goal, the committee in charge must have a definite objective in mind, and each group of participants must be "sold" on this objective.

Time, thought, and much preliminary planning, based on the best knowledge of psychology, can make any assembly period a genuine process in education. Once such a program is given, no more of the old time, last minute planning will be tolerated by committee or participants.

If the sponsor will present only the objectives, to a cooperative minded body of students, these same students will devise constructive methods of attaining these objectives. They will profit by the research necessary to the development and production of original sketches. A spirit of initiative will grow from this effort, a wholesome joy in worthy achievement will not only be conducive to more independent thinking on the part of the students but will tend to a more democratic life within the school.

Any one of the subjects in the first classification following will be found appropriate for a complete unit in an April program. The second classification gives topics and suggestions for the month of May.

Much "time on the air" is now given to quizz programs of various types. Prominent among these is the question and answer or the interview concerning the origin of proverbs, words, phrases, superstitions and customs; yes, even slang.

Now while the first of April is given little notice as related to the old time April Fool, its origin (if such can really be determined) or the theories of such, make interesting research and reading.

Original sketches depicting the unsuccessful search of the Scotch "Gowk," for the ever illusive and nonexistent object; the wary Frenchman as he seeks to avoid being the butt of ridicule, in being hooked as "poissons d'Avril"—April fish—, if given a touch of the local, can be humorous in the extreme.

In "Poor Richard's Almanac" is the following:

"The first of April, some do say,

Is set apart as All Fool's Day,

But why the people call it so,

Nor I, nor they themselves do know."

When one goes about looking up the origin of All Fool's day they will agree with "Poor Richard", for this research will lead to ancient

MARY M. BAIR

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Rome and India; to 16th century France, Holland, and Scotland. One theory attempts to give All Fool's day a religious significance. The most generally accepted theory, however, is that observance of the day grew out of a reform of the calendar.

Classes in English, art, dramatics, journalism, and science should search out those important April anniversary days which are relative to the subject in which these student groups are interested. The English class could divide its contributions into three groups, poems, stories, and fairy tales. William Wordsworth and Algernon Swinburne fall in the first group; Charlotte Bronte, Daniel Defoe, John Burroughs, Edward Everett Hale, and Washington Irving in the second group and Hans Christian Anderson in the third.

Art students could make an entire program dealing with the paintings of the madonnas as painted by the illustrious Italian artist, Raphael Sanzio. If they wish to divide the program, they could tell and illustrate Abbey's famous frieze of the Holy Grail in the Boston Public Library. The Copley prints which provide excellent reproduction of this frieze are available from Curtis and Cameron, Boston, Massachusetts.

Dramatics students have the greatest of dramatists and poets from which to draw, for April is the birth month of William Shakespeare. Edmund Rosland, the French dramatist was also born in April.

The name of Sir Joseph Lister will suggest research and demonstrations by scientists. They will also wish to make program material in following the improvements and developments in air planes since the Wright brothers designed and perfected this invention.

Joseph Pulitzer, the journalist and philanthropist, was the founder of prizes for so many achievements that classes in journalism could choose this famous founder or anyone of the noted prize winners and so give a most constructive and entertaining program.

The month of May offers more special days for a variety of program materials than any other month in the year—May Day and Child Health Day; Peace Day and World Good Will Day; Mothers' Day; Arbor Day and Bird Day; Memorial Day. Each deserves not only

a place on the assembly program, but a full days observance.

Since no school body is likely to take five days in one month merely to celebrate—be the occasion ever so worthy—it is well to ascertain the various possibilities which these special days offer for general assembly programs, or short observances out of doors; then so build and arrange the entertainment that each department in the school is responsible for one or more unit in the complete program.

May day and Child Health Day offer a wealth of material for combined programs. Students in physical training may entertain with winding the Maypole, participating in various types of folk-dances or a coronation ceremony. Classes in foods and nutrition may demonstrate the conditions necessary to the growth of the ideal child. These demonstrations will show the steps necessary to the attainment of this ideal.

If the group participating in the May Day program will take the following suggestions as their objective the result will be of benefit to the entire community.

Objectives:

To evaluate the results of the year-round program in your immediate community and in your state.

To report an inventory taken of the health services rendered to children.

To renew the unified interest and action of the child, the parent, the educator, the physician, the dentist, the nurse, the nutritionist, and the community.

To outline the next year-round program and indicate its desired ends.

To celebrate and portray the year-round program in pageant, play, song, dance, parade, speeches, and appropriate programs.

There are many excellent plays published with themes suited to Mothers' Day, to Peace Day—World Good Will Day. These plays are especially written for these special days and they certainly offer a contrast to the old time, poem, music, and essay type of observation. Look over the catalogues and select for production the best and most appropriate of these plays.

In recent years an abundance of new material has been published in this field—much more than most school people realize. New and up-to-date catalogs

should be kept on file for easy reference of students and teachers alike.

Home Room Track Meet

ALBERT W. CLARK

Principal, Columbia School, Hammond, Ind.

THE track season will soon be with us again.

If you would like to get all the eligible fellows out and create enthusiasm for track comparable to that of the other major sports you will do well to try a plan used successfully by the Columbia elementary and junior high school in Hammond, Indiana. For several years the schools in Hammond have been having an annual track meet with all schools competing. The Columbia School, while doing well in football and basketball, had not made a very good showing in track. There were always a few boys who could have helped the track team, but they were not sufficiently interested to try. There were others who with training and experience could have earned points but they didn't realize it. They thought the competition was too stiff for them.

Since the finals of a home room basketball tournament had become an accepted auditorium program in the school, Coach Rich, with the approval of the auditorium sponsor and cooperation of other home room teachers, planned a home room track meet.

The following is our list of events, general rules, and order of events.

I. Events for Girls:

1. 50 yd. Dash
2. Shuttle Relay (6 girls)

II. Events for Boys:

1. 50 yd. Dash
2. 75 yd. Dash
3. High Jump
4. Shuttle Relay (6 boys)

General Rules

- I. ENTRIES:** No girl or boy may enter more
(Continued on page 320)



The Boys Show Their Winnings

Weaving Facts Into Practice

"You may lead a horse to water
But you can't make him drink;"

You may teach a boy the abc's of science—
That doesn't mean he'll learn to think.

There is more truth than doggerel in those lines, believe it or not.

Perhaps that is why the science instructor of the Morristown, Minnesota, high school has gone so far beyond the abc stage in his teaching in the science department of that high school. Though there are less than 200 pupils in the junior and senior high schools of that system, there is an interest and activity in the science department which a larger school might well strive to emulate.

My attention was first directed towards the unusual accomplishments of that department while I was high school principal there last year. At the annual spring exhibit of the school I learned much about "teaching creatively" in both the departments of natural science and applied science and in the manual training division, which has acquired a reputation for itself in southern Minnesota. But it was the theme idea of the science laboratory which seemed most full of promise for other teachers.

All year long the science laboratory was a den of smells, a dyeing factory, a genealogical studio—or what have you. But in May it became a "History of the Development of the Radio", and it was the unfamiliar, lilting, tinkling melody of a music box of 1889 that made me curious about this history. I found a depiction of radio development that lived up to its caption. There is a very definite value in centering teaching around some central theme. As in the case of the drinking horse, it is a supplying of the will that gives the water significance. The exhibition was a clear illustration of student interest.

The old-fashioned music box was one of the few well-preserved relics of its kind left in the country. It was able to produce only musical tones. The next year, 1890, was illustrated by a phonograph, which used cylinder records in place of the disks of the music box. These records were able to reproduce the human voice.

But students exercise more than a collector's interest in their science classes, for there were several examples of crystal sets. Boys started building on the simplest crystal sets and then as they learned more of the fundamentals of receiving sound over the air, they advanced to the building of the more complicated electric sets.

Thus it is that one boy who is going to

FLORENCE ARVIDSON

Peterboro, New Hampshire

be a physician, another who is interested in music, another who plans to become a journalist, and many others have had the fun of really tracing the development of radio from the crystal set with dials to the one tube battery set with ear phones, the two tube set, the three tube set with loud speaker, and finally the four, five, and six tube battery sets.

There were illustrations of the doughnut coils, the peanut tubes, and the metal tubes, the radio with the "B" battery eliminator, and the "A" and "B" battery eliminators, and the electric sets of varying numbers of tubes and various types of speakers. Those 35 Physics students had become so interested that they had gone into the study of television, knew something about the phonograph attachments for radio, and could tell a novice much about photo-electric cells.

The year before, the instructor told me that his class had been particularly interested in photography. "No two classes are alike," he said. "What interests one group will perhaps create no enthusiasm in another." That previous year students had worked in the developing of films and prints. They not only studied but had put theory into practice. Toning of prints, the technique of time exposures, and pinhole cameras, were more than words for the classes of 38-39. They recorded the motion of the earth and took pictures of the stars. Some made reproductions from old photographs, and others enlarged pictures.

This year members of the physics class are solving for themselves the riddle of what makes their Fords go—one boy said, "And how!" There is activity for girls in chemistry as well, for they were the most adept in the dyeing factory of last year. Chemical phenomena were more than dry formulas, for they tested waxes, soaps, baking powders, foods, and even manufactured synthetic perfumes. Some tested water for impurities, while others made a preparation of plastics and bakelite. Other closely allied activities, such as testing for minerals in the soil, were carried out.

One year, scientific interest was especially directed toward the field of geology, and soils and minerals were collected and placed in their correct categories.

The variety of projects that can be carried on in science classes covers a diversity of in-

terests. One year the grafting of plants received especial attention, and more than three-hundred varieties of plants, some of them rare specimens, grew for nine months in the school laboratory.

Terraria was featured in connection with Zoology. In one jar lived a chameleon; insects, alligators, rats, white mice, rabbits, guinea pigs, tropical fish, the horned toad, different kinds of snails—none were too humble to be housed in the laboratory during their period of interest for students who will perhaps become farmers' wives or radio crooners but who will have gained an appreciation of their study outside the limits of the study grind.

X-ray and ultra violet ray experiments may sometimes be used as a focal theme. The building of telescopes with its attendant problems can teach much concerning reflecting telescopes, the grinding of lenses, and the determining of distance.

Some students of last year's biology class made detailed experiments with mice, learning much of the different food values of carbohydrates, fats, proteins, minerals, and vitamins A, B, C, D, E, F, and G.

One's imagination can run wild at the possibilities of a year with interest centered on the theme of taxidermy.

Geneology was the theme about which much of the teaching of biology was centered last year. Diagrams of family trees were made, pictures were reproduced from old prints; all available facts and stories were gathered. All possible sources were exploited, including family Bibles, grave stones, legal documents, old books, letters from relatives, and material unearthed in attics.

Among the most interesting and satisfactory units which can be undertaken by a science class is the projection of the conservation theme. Several years ago students in Morristown built bird houses and bird baths. They worked actively for the eradication of marihuana, discovered sites near Chaska over-run with the weed, found it growing near brick kilns; there was a patch out near the Narrows, and still more in the outskirts of Delano. Students discovered plants growing in a marshy place near a lake, discovered that the pollen was carried for miles. Others worked for the eradication of the Barberry plant, which they found sometimes growing as ornamental shrubs protected in their disastrous mission of playing host to wheat rust.

Some made a thorough study of insect pests, while many found that southern Minnesota was peculiarly fitted for the program of protection of wild flowers and study of plants in relation to their environment. With 160 different plants growing in the laboratory at the time—including coleus, cacti, begonias,

a California fruit tree, an avocado, etc.—botany became more than mere facts.

Indian life of Minnesota is a particularly fertile project in the science teaching at Morristown, for the instructor is a man of hobbies, and he has all the implements used by the Indians in his collection. Pocoon, Indian warpaint, iron oxide powder, starch of grains, decayed wood, rouge, type of instrument for pulling out whiskers, awls for leather, pottery beads, arrowheads, spear points—all these become related in illustrated study. It takes real teaching to weave facts into practice. If you would direct a project on seeds, you must know much yourself.

A Home Room Track Meet

(Continued from page 318)

than one running event. The shuttle relay is a running event, but the high jump is not so considered.

Each home room will be responsible for the selection of an entry for each of the above events.

SCORING: First place will count 5 points. Second place will count 3 points. Third place will count 1 point. Points will be awarded for each event. The home room with the most total points will be declared the winner of the meet.

SHUTTLE RELAY: A team of 6 boys or 6 girls is necessary for this event. One runner will be placed at one end of the course and 5 at the other. A baton must be passed from one runner to the next. If dropped, is must be picked up by the person dropping it. When all runners are back in their original positions, the race is completed.

PHYSICAL CONDITION: Participants are responsible for their physical fitness. The boys have probably been examined by the school doctor. The girls should be sure to consult their parents before participating.

Order of Events

1. Shuttle Relay.....Boys.....7th Grade
2. Shuttle Relay.....Girls.....8th Grade
3. Shuttle Relay.....Girls.....7th Grade
4. Shuttle Relay.....Boys.....8th Grade
5. 50 Yard Dash.....Boys.....All Grades
6. 50 Yard Dash.....Girls.....All Grades
7. 75 Yard Dash.....Boys.....All Grades
8. High Jump.....Boys.....All Grades

The actual time for running this meet as planned was forty-five minutes. The competition to find entries for each home room created a lot of enthusiasm for the meet and uncovered latent talent which later helped win the city championship to end the season.

For the April Party

In Your Easter Bonnet

One wonders if one of these days Easter will be proclaimed at an earlier date for the benefit of the business men. The date, however, seems to matter little after all, for in one breath merchants urge the buyer to invest in a warm fur coat because weather forecasters predict more cold weather, and in the next breath they point out all the merits of cool light clothes because spring is just around the corner. Models are teasing the consumer with chic apparel, while the radio booms away at "In your Easter bonnet, with all the frills upon it."

Is it any wonder that the besieged man, woman, boy, or girl can think of nothing but fashions in connection with Easter? One forgets so easily that this is an occasion for lovely music, inspiration, and soul stirring programs. An Easter breakfast at the sunrise hour proves to be a novel as well as worthwhile celebration even for high school students.

The table deserves the major consideration as a setting for the program, though part of the program may take place on a small raised platform. Pastel colors, characteristic of the freshness and gaiety of spring, should predominate in decorations. Pale orchid, yellow and green combine particularly well for an effective and harmonious color scheme.

Committees responsible for the table decorations heartily welcome ideas of this nature:

1. The conventional place card is replaced by a colored Easter egg upon which the name of the guest appears. Each egg is nestled in a bed of artificial green paper strip grass.
2. Another place card arrangement consists of a stiff narrow cardboard strip, with the guest's name printed in green ink. One end of the card is tucked into a small grouping of candied eggs, which are placed in beds of straw.
3. Bunny or flower stickers in one end of a folded recipe file card insures an inexpensive place card. One hopes guests aren't too famished, if instead a jelly bean is musciledged in the upper left hand corner. A fresh dainty flower inserted in a small perforation isn't a bad idea either—not at all bad!
4. Tiny, soft, penny cotton bunnies or hens don't mind being pasted on place cards or nestled in green paper straw.
5. A large garden hat, the real thing, or one constructed of crepe paper, is tilted to one

EDNA VON BERGE

*Kiser High School,
Dayton, Ohio*

side in a spill-over fashion and filled with spring flowers. A lightweight basket may replace the hat, and either one used as a centerpiece.

6. Potted spring flowers with pots wrapped in silver, pastel crepes, or cellophane, introduce not only color, but delightful fragrance. These sell easily at the close of the celebration at cost or small profit; fit well as prizes for table games; or, better still, become gifts for shut-ins.
7. Should the theme "Trees" be selected, a number of decorative possibilities enter in. Pen sketches of bare tree branches appear in the corner of place cards. Short graceful branches, bare or in leaf, propped up in beds of small stone heaps, furnish table decorations. If branches are not in leaf, cellophane leaves in pale green may be made secure with thin green florist wire. (Further reference to the theme "Trees" appears later in this article).

PROGRAM

Music there must be, and plenty of it contributed by the entire group, trios, choirs, quartettes or soloists. An especially fine finale is the song "Christ Arose", sung as two angels hold palms above an open Bible to symbolize life over death. The Bible is placed on an altar arrangement illuminated by a spot, but preferably by candle light.

In order to unify the program, a brief explanation at the beginning stresses the fact that the spring of the year, when all nature has been dead and then comes to life, may be likened to Christ coming to life after death; that Easter time is an occasion when man may come to life again with renewed inspiration to carry on. At this point a tableau presents the scene at the tomb. Immediately following, another scene depicts a bare tree to which cellophane leaves have been wired, silhouetted against a black curtain and illuminated with a spot. A voice in the distance thrills listeners with the song "Trees" by Joyce Kilmer. If vocal talent is not available, the poem may be read as the music is softly played. An added touch comes through a group of girls garbed in white Grecian-like costumes gracefully moving about the tree in a spirit of adoration as the music continues

to play, and voices softly hum the tune.

"Easter as it is celebrated in other countries", offers speakers an interesting and timely topic. School libraries will supply suitable material. Travelers who have experienced Easter in a foreign country, or persons of foreign birth have more to offer as a result of personal experiences and are preferable to student speakers.

Churches are equipped with illustrated colored slides which add to the enjoyment of singing Easter songs. These are usually available at no cost.

BREAKFAST MENU

Orange Cup

(This is cut in half with a colored candy egg placed in the center. Colored paper straw may be used as a garnish around the cup on the service plate. Grapefruit substitutes well for the orange if the cost is no consideration.)

Eggs A La Goldenrod on Toast

(Hard boiled eggs are prepared by slicing the white and grating the yolk. The white is heated in the cream sauce to be served over toast, while the yolk is sprinkled over the top.)

Sugar Bread Doughnuts

(Serve these from large platters garnished about the edges with Easter basket grass.)

Beverage

(Cocoa, hot chocolate, or milk.)

This menu is applicable to large or small groups. It adapts itself well to preparation in advance, with little last minute preparation. The eggs may be boiled, whites cut and yolks grated the day before. The white sauce may be mixed and ready for cooking. The beverage may be mixed ready for heating. One-plate service for the entire menu simplifies the work for large groups. Cafeteria service speeds up the meal service for large groups or when help is limited.

Should circumstances be such that a breakfast party does not fit into the school schedule, few if any changes are required to adapt these ideas to the luncheon or dinner hour party. Some of these ideas were incorporated in a school party where religious views varied, but there was no complaint at the conclusion of the festivities to indicate that anyone had been offended. Students of all faiths had participated in the choir and tableaux. Surely a program of this kind will be more uplifting and lasting in its effects than an Easter fashion show with participants singing

"In your Easter bonnet, with all the frills upon it

You'll be the grandest lady in the Easter parade."

April Fool

Cute idea—this!

Guests expect to be fooled at an April 1st party. They'll be all agog waiting for some-

thing to happen, only fool them by NOT fooling them. Everything goes along in a smooth and normal fashion. At every turn guests will be skeptical and think "Hmmm! We haven't been fooled yet, but the crucial moment has finally arrived—", only it hasn't, and the luscious chocolate marshmallow is honest-to-goodness afterall and NOT rubber or cotton. As guests finally leave, (they'll want to stick around to see what IS going to happen, (one may have to yell "Fire" to get them started) the non-chalant committee or hostess matter-of-factly drawls out "April Fool."

Position Problems in Platform Speech

(Continued from page 310)

mal situation on the day when Bill Smith, tackle on the football team, makes a speech urging the subjugation of the professional coach, and several members of the class, real audience this time (and incidentally a *precarious position problem* for Bill), rear up. It is a rather glorious time. Bill probably learns more than from three ordinary speeches. He learns to speak."

(5) A unit built around some function of society, public or private, will bring to light many new situations involving these suggestions. If education is one of the social processes, educational goals cannot be separated from social purposes. The closer educational speech activities can be brought to actual problems, the more this objective will be realized.

(6) Finally, despite the rather commonplace and naive aspect of these suggestions, close observation and diligent notation from life, from actual school and community audience situations, from personal experiences, from newsreels and newsphotos, the student becomes aware of the fundamental implication behind this article, namely, if the speaker's position by and large is not satisfactory and effective, nothing else is likely to be.

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News Notes and Comments

April Front Cover

1. A Scene at the Hammond Street Allegany County, Maryland, WPA - PTA School Lunch Project
2. Girls' Drill Team, El Centro High School, El Centro, California

School Plays at Reduced Rates

Through the medium of the royalty project of the National Theatre Conference certain recommended plays are available to high schools at reduced royalties. The plays have been recommended by the American Educational Theatre Association.

Inquiries regarding the amount of reductions and the procedure of obtaining them should be addressed to the Royalty Project, National Theatre Conference, Western Reserve University, Cleveland, Ohio.

Help! Help!

Miss Genevieve Heagney, Farrell, Pennsylvania, is planning a program of Auditorium Activities to be presented at the Pennsylvania Speech Association's convention next October in Harrisburg. She is interested in contacting teachers in that general neighborhood who would be willing to assist with this program. So—

School Activities invites readers to send in action photographs suitable for use on front covers.

The American Library Association is now affiliated with the National Commission on Cooperative Curriculum Planning. The Commission consists of delegates from twenty national organizations representing teachers in nearly all the special subject fields. Noteworthy in the chapters already prepared for inclusion in the first published report of the Commission is the emphasis upon the social and personal needs of youth.

Commencement Manual

The 1941 *Vitalized Commencement Manual*, issued by the National Education Association, is a 96 page publication containing summaries of a large number of high school and junior high school graduation programs presented by schools throughout the country.

American Conservation Week

American Conservation Week will be observed April 6-12. For materials write to the Educational Conservation Society, 28-12, Forty-Third St., Long Island City, New York.

New Film Service

Film Information Service, a cooperative enterprise, hopes to serve as a clearing house and central source for film information—commercial, industrial—and invites school memberships. It hopes to do for the schools what the U. S. Film Service did, since June 30, 1940, out of existence. A monthly Bulletin will help the subscribers. Headquarters are in the Hearst Tower Bldg., Baltimore, Md.

Fifteen New Jersey High Schools were represented at the Model Inaugural held at Temple University on January 17 and 18. Faculty members from these institutions served as advisory committees at the model caucuses, inaugural ceremonies, and congressional sessions.

Democracy is strong when it encourages new ideas and spreads desirable practices. Therefore, the U. S. Office of Education has established an Information Exchange on Education and the National Defense to facilitate the exchange of ideas between schools and other interested agencies. The exchange will receive materials from a wide variety of sources, will prepare selected materials for circulation on a loan basis in the form of originals, reproductions, digests, bibliographies. There will be no fees for such service. Communications may be addressed to the Information Exchange on Education and Defense, U. S. Office of Education.

New York Cheerleaders Tourney

Frankfort High School won the annual New York Cheerleaders Tournament held in February at Whitesboro. West Canada Valley Central School was second, Penfield High School of Rochester was third.

Student Government Leaders Hold Forum on Student Life

Some 1500 secondary school students got together to attend a student government convention sponsored by the Interscholastic League of Student Associations. This self-government conclave was held in Philadelphia, where 20 secondary schools were represented by over 285 official delegates. They discussed such problems as: "Should schools have courts to aid in student government?"—"Are students being prepared for responsible citizenship?"—"What is school spirit?"

Various committees held panel discussions on all types of student governmental problems. Their result was reported to the general assembly.

Questions from the Floor

BY THE EDITOR

● It is a custom in our school to award sweaters at the end of the year to seniors who have won a letter or letters in football or basketball, whether they have played in their senior year or not. Is this practice to be condemned as encouraging professionalism?—Christine Land Riley, Crawfordville, Arkansas.

Probably not. Although the trend is very decidedly away from sweaters, blankets, gold balls, and similar valuable awards—most state and city athletic associations limit the award to an inexpensive letter, costing, say, fifty cents—yet some schools still give sweaters, most of these awarding sweaters only to seniors.

Formerly, when a versatile athlete was awarded enough high-priced sweaters and blankets to last him for life, there might have been some logic in the argument that he was playing for valuable property. One sweater for his entire interscholastic participation would hardly come under this interpretation.

We fail to see the argument for not giving a senior his sweater merely because he did not play during his last year. Such participation might, conceivably, have been detrimental to him, not only physically but also scholastically—and the school exists for him. Too, in certain instances, it might have been to the advantage of the team and the school that he did not play.

In short, if the custom is to award a sweater to any student who has earned his letter, we can see no jurisdiction of withholding it—something that he is actually owed—just because he did not play during his senior year.

● Should a teacher undertake to sponsor a club if she has had little or no experience along the line of that particular club?—P. R. Huwarter, Virginia, Illinois.

This is a good question, and one that cannot be answered positively in the same way for all school and club settings.

Obviously, the first reaction to the question would be a decided "No," on the basis that a teacher who did not know her club field and activities would be no more competent to lead her club than a teacher of some subject, who was unacquainted with that particular branch of human knowledge, would be to teach her class. Naturally, we should assume that a teacher experienced in a club activity would be somewhat more competent than a sponsor who had no such experience. But this is not a complete answer.

It is entirely possible for this previous experience to be really detrimental to the club and its program. It is easy for teachers, like all other human beings, to become set in their ways, and to establish habits of thought and action that are difficult to change. Hence, it is easy for a teacher to conduct her club in largely the same way year after year, with few or no changes; it is easy for her to assume, as she does in mathematics, Latin, English or other subject, that the "subject-matter" is established and hence no change is required or even desirable. In such a case the club is sure to become a more or less formalized-routine affair—a class under a more intriguing title.

On the other hand, a teacher who has the necessary interest and an eagerness to learn about the field of her club may really do a bang-up job—we have seen a number of these, in which the teacher really became a full-fledged "member" of the club and learned with it. Of course, the fact that she herself knew she was learning made it attractive to her.

In summary, we cannot answer this question, but we can say this—the sponsor who assumes that everything worth while in her particular club-field has been done, and who sponsors on this basis, is marking her club for early disintegration. And this holds for subject clubs such as Latin, mathematics and English, in which the "subject matter" has become established, as well as in science, mechanical, musical and other clubs in which "things are still being produced."

● Do you think it would be desirable to eliminate entirely the high school commencement?—Russell W. Wilson, Queen City, Missouri.

We assume that this refers to the "graduation" program. "Commencement," very commonly inaccurately used, refers to the entire schedule of senior-week activities.

The graduation program has been called "the most important single educational event of the community in the whole year," and we believe this to be true—if such a program represents a sensible event, and not a "senior burlesque show," or a "grandiloquent burlesque of blah."

It is a motivator with a tremendous influence. It represents an opportunity to show the community the product of its school, and the community has a right to see this product because it owns the property, employs the teachers, and provides the children. And

graduation is a time of good feeling between the school and community.

The main weakness with most graduation programs is that they (1) make no provision for further selling the newer educational ideas and practices to the community, and (2) do not indicate what lies ahead in educational progress. Thus is lost the best opportunity of the year—one in which the entire attention of the community is centered on education and education alone. Naturally, although it is possible for the graduates to reflect some of the past accomplishments of the school, especially in the newer and less-well established ideas and practices, they are not competent to suggest possible future needs and progressive policies. The principal and superintendent must do this.

● *Should a student be barred from participation in intra-mural athletics because of scholastic grades?*—Joseph R. Gillespie, Hastings, Pennsylvania.

We believe not. A school would not bar him from participation in assembly programs, school clubs, or other within-the-school activity.

Most schools are fanatic about "passing"—they worship the old seventy per cent passing grade. Naturally, there should be some recognized standard, but when this standard exists and is justified for its own sake, instead of for the sake of the individual student, then it is vicious.

Many and many a student has a perfect right to "fail" in his work because of illness, accident, unavoidable absence, yes, and even lack of ability, interest and effort; doubtless, too, many a failure can be blamed directly onto unsocial attitudes towards the teachers—for not all of which, certainly, the student can be blamed. Limiting a student's participation would surely not be conducive to the development of a more favorable social attitude. In fact, intra-mural participation might be just the thing needed to improve the student physically, mentally, socially, and emotionally, and so promote his later "passing." And, even if it doesn't, it certainly would not have harmed him.

As we have said before, we favor eligibility requirements for ALL settings in which the student represents his school before the general public—athletics, dramatics, music, publications, etc., but do not favor it for those activities in which the student represents, in more or less school-public settings only, himself, his class or other group.

● *Should each teacher have the entire responsibility in sponsoring an assembly program, or are better results obtained by having one member of the faculty sponsor and*

aid each teacher?—Milo E. Whitson, Holliday Junior High School, Topeka, Kansas.

In general, we should favor the assembly-helper idea. The assembly program is a highly specialized affair, and the average teacher with little or no experience in the techniques of public presentation will almost certainly make mistakes, most of which would have been obviated had she had a bit of competent advice and help. To expect the athletic coach or teacher of chemistry, Latin or mathematics to stage a good performance in an area which lies so much outside of his realm is no more reasonable than to expect the three teachers indicated to coach basketball, or the coach to teach the three subjects suggested. True, these individuals might be competent in the other fields, but usually they are not.

The music director, dramatic coach and public speaking instructor are, of course, generally quite competent in assembly program production because public presentation is their field.

A great many schools in this country have an auditorium director who is responsible for arranging the schedule of programs, helping teachers and their groups to plan, practice and present their programs, organizing training and supervising stage hands, promoting the making or procuring of stage properties

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of all sorts, coordinating programs and musical effects, and in other ways promoting a healthy development of the assembly program as an educational device. We believe that this is a thoroughly practicable method of developing competency in this activity.

● *Last year for the first time my school tried out an extra-curricular activities program. The last period in each day was set aside for that purpose. Every child was required to belong to at least one activity. Since the newspaper is considered an activity in this school, what am I to do with those uninterested, untalented ones who choose the newspaper as the least of many evils?*—Edna Ruth Bennett, Belzoni, Mississippi.

Underlying this question is a basic difficulty in the successful promotion of extra-curricular activities—or curricular activities, for that matter. What shall be done with those pupils who have neither interest nor ability?

In the first place, while we favor an activities period—almost any one EXCEPT the last period of the day—we believe it is wrong to require participation in activities, because few or no schools have a program that is comprehensive enough to interest all students. And, as was suggested above, when the student is forced to participate, he selects the activity that appears to be least harmful—one to which he brings nothing and from which, usually, he takes nothing.

It is true that some students may find themselves in such a setting, but there will always be those who do not—and some who will never find themselves in anything else. We might just as well face this squarely.

In such a setting about all the teacher can do is to “do the best she can,” without detracting value from those students who are actually interested in the club. This may mean that she insures that some of them get into “assistant” positions, and “assistant-assistant” positions, where they are kept busy—and harmless. It may mean that she actually ignores those who won’t participate, and, if they become a nuisance, “fires” them out.

We wish we had a better answer to this important question. And, too, we wish that school administrators would recognize their own responsibility in the matter. It is not fair to the teacher to have students “dumped” into her group, nor is it fair to those students who really want to belong to it and profit from it.

● *In the attempt to finance the initial cost of an elementary school library, the school board was approached and the request was refused because of “lack of funds.” Would you recommend that this request be presented to the patrons, for the common good of the*

pupils, or accept the matter as it is?—R. C. Chapman, Peabody College, Nashville, Tennessee.

Under no circumstance should we “accept the matter as it is.” It goes without saying that an ably-administered library of well-selected books should be of utmost value to the pupils. If this is the case, then it is worth fighting for.

As president of a board of education for the past several years, we recognize that a board (1) may be without funds, (2) may be without interest in a project—meaning, of course, that it knows little or nothing about the matter, or (3) may be without funds, but interested.

In any case, bringing the matter to the attention of the patrons of the school, even to the point of asking for individual and group donations, will center attention on the project and get it talked about. Obviously, the patrons will immediately ask, “Is this not a legitimate school expense.” In short, good sincere publicity will help the board to see its responsibility—even if it has no funds immediately available. And this is all the more possible once the project has been launched by outside help and shows signs of early success.

Further, no reasonable request should be made once, and then forgotten—it should be made again and again. The mere fact that the proponents consider it important enough to make the request time and again will have weight with any board, especially if the project is somewhat new. Boards of education, like individuals, are somewhat skeptical of new ideas that cost money. And they should be.

“Tennyson said the Duke of Wellington was ‘as the greatest only are, in his simplicity sublime.’”

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How We Do It

C. E. ERICKSON, *Department Editor*

A Council Serves

N. R. RINGDAHL, *Principal Corcoran School, Minneapolis, Minnesota*

This year for the first time in its soon fourteen years of existence the Corcoran student council, grades 4-6, has assumed a special school service, primarily though not entirely in the field of social studies.

One big hindrance to more extended use of visual materials by classroom teachers is the very real, time-consuming task of getting, setting up, and returning these materials. A social studies "laboratory" is located at one end of a long hall in the Corcoran school, containing materials such as these: regular and opaque lanterns, some 800 slides and the same number of stereographs, a large number of stereoscopes, ten units of Compton's pictured materials, fifteen illustrated unit charts, 24 by 36 inches, different sized "compo" mounting boards, usually three by four feet, for charts, clippings, etc., atlases, frosted and clear glass with pencils and ink for home-made slides, different kinds of "fugitive" materials in quantity, several thousand clippings and pictures indexed, mounted pictorial maps, special globes, and a "collection cabinet" of several hundred specimens including 50 rocks and minerals, various ores such as gold, copper, and aluminum, cotton in boll and processed, wool with cards, silk in various stages of preparation, rayon, samples of grains and seeds of many kinds, heather, papyrus, raw and synthetic rubber, fossils of several sorts, Indian pottery and other Indian artifacts including a scraper and an almost perfect stone tomahawk, articles made in a score of foreign countries, building materials of many kinds both stone and wood, a fur chart of 50 specimens, a scroll, a 3-minute "hour" glass, magnets, and miscellaneous other pieces.

All council members have been trained in setting up and in operating lanterns, and in locating slides and other laboratory materials. They can identify and in an elementary way explain most of the specimens. Three council members are chosen from each room, grades 4-6, two elected and one appointed, 24 in all. The two captains of the traffic patrol squads are also members. Upon request of the teacher in any room, council members of that room secure, set up, demonstrate, and return these materials.

Since many slides and some other visual materials are suitable for small children, council members will upon request from any

kindergarten or primary teacher operate the lanterns or demonstrate materials for them. Sometimes they give impromptu talks to these lower classes. Several rooms have "dark" curtains, making it possible to use the opaque lantern in those rooms, to show post cards and other pictures and snapshots. For rooms not having dark curtains a special room is available large enough to take care of 160 pupils if necessary, in addition to the gymnasium-auditorium. All rooms have electric outlets for lantern or radio.

This service seems to be a genuine help in extending the use of all kinds of visual aids, and council members enjoy their part in it. In addition to that, they develop their own abilities and get a lot of information besides!

A Chapel Service and Singing Assembly

DOROTHY WERTMAN, *Emerson School, Flint, Michigan*

Some years ago, it was necessary for financial reasons to remove one hour from our school day. The curriculum cut which followed, removed music, art, and auditorium as required subjects and left them available only as electives. Many of our students were thus deprived the privilege of obtaining this cultural background, and we felt the need of supplementing that lack wherever possible in the school day. As a result, we made arrangements for a noon hour chorus, a music assembly, and a home room art program. Any student who likes to sing and can carry a tune, may spend the last half of his lunch hour in the noon hour chorus. Once every two weeks, each home room attends a music assembly, and at least twice a semester they participate in a home room art project.

A recent survey indicated that about forty-five per cent of our youth never attend church. This seemed somewhat alarming, and it was concluded that we would provide some form of effective religious experience for students in our school. Thus, a chapel service was added to the music assembly. Also, to engender a feeling of patriotism and a love for things significant of our democracy, other items were added until, at present, the half hour opens, with a brief chapel service, continues as a singing assembly, and is brought to a close with all students pledging allegiance to the flag and singing the national anthem.

An effort has been made to keep the worship service non-denominational. Members of the faculty who represent different religious

faiths have been consulted to make sure that the ritual would be acceptable to all. A robed choir contributes special music for each assembly. There are three choirs from the vocal music department of the school, alternating for two-week periods. The home economics department cooperated in designing and making the robes, is responsible for laundering the collars, and does minor repair work when necessary.

In addition to the special numbers furnished by the choir or members of the choir, the scripture lesson is read by one of the music teachers, and all of the students join in the singing of the hymns. Occasionally, some one is brought in from the community for a special solo number. In such case, the auditorium is connected to the public address system so that other students in their respective home rooms may enjoy it.

At the conclusion of the chapel service, the lights are turned on, announcements of the morning made, then the singing continues. The selection of songs varies with each half grade and is changed every semester but, in general, includes several types such as; school songs, patriotic songs, American folk songs, art songs, ballads, semi-classical songs, and certain popular numbers. During the Christmas season, the carols are stressed in preparation for the annual all school assembly, in which some two thousand students join in the singing.

This period was not intended to be a class in music instruction or appreciation but rather to provide an opportunity for students to sing together the songs they love, to furnish a pleasant emotional experience at the opening of the school day, and to develop a respect for things sacred.

We feel that it is most worthwhile, and are pleased to be told by our former students returning after graduation, that they miss the music assembly more than anything else. In these days of international anxiety, it is wise to do all possible to create the right emotional relaxation, and surely, one of the finest ways is to start the day with a song.

How To Purchase a Hammond Electric Organ

THE JUNIOR FOURTH ESTATE*
Abington, Pennsylvania, High School

With the installation of the new Hammond electric organ, Abington High School successfully completed one of the greatest projects it ever attempted, representing over two years of work and \$1,890 of expenditure, not to mention the time and the effort of those cooperating in making the plan a success.

Visiting a distant high school, E. B. Ger-

nert, principal at Abington, was impressed by the quality of the assembly singing, the effect being heightened by the accompaniment of an electric organ. Mr. Gernert mentioned the experience in faculty meeting.

The spark lighted a fire. Enthusiasm grew. Promises of help multiplied. Then he decided to put the issue before the entire student body in assembly.

In his message to the students, Mr. Gernert explained the three factors involved: one, the importance of good music in any form of show or entertainment; two, the improvement of the assembly singing; and three, the necessity of raising the approximate \$2,000 by the students' own methods. The principal then appealed to the sense of school pride, by enumerating the surrounding high schools glorying in the ownership of organs.

The seed was sown. Organizations began immediately to plan methods of raising funds. This was entirely voluntary. All who contributed to the organ fund did so out of a fine cooperative school spirit only. Some gifts were small; some were large. They ranged from \$1 to 300. All were acceptable.

The Caravan Club raised its amount by individual efforts. Each girl found some work to do, baking cakes, minding children, or helping mother, and brought in her pay check.

The Printing Club turned over proceeds made by the printing and sale of programs at football games. The music classes gave concerts and operettas. The band participated in concerts and won cash prizes in outside competition. All profits were pooled in the organ fund.

Three graduating classes—January, 1939; June, 1939; and January, 1940—contributed gifts to help the project.

Unselfish alumni and friends of Abington High School volunteered their share. Faculty, parents, and friends joined in the giving.

With the needed amount practically raised, the next step was the appointment of a committee to choose the type of organ and to select the actual instrument. The following committee was elected by the faculty: E. B. Gernert, principal; Carroll O'Brien, instructor of vocal music; Leonard B. Smith, instructor of instrumental music; and D. E. Krueger, chairman of the commercial department. Whenever time permitted, these members visited schools, theatres, or music stores to listen to various types of organs and to inquire about installation, unusual features, and total expense.

Learning that weather conditions affect pipe organs, the committee narrowed their choice, first, to an electric organ; then, to a Hammond. They requested the addition of a reverberation unit, a one-hundred-fifty-dollar extra. This is designed to create an illusion of fullness of tone, which produces the effect of

the pipe organ. Finally came the purchase of the organ, at the John Wanamaker store in Philadelphia.

When the new organ welcomed the students back to school in September, 1940, the balance on the bill was only \$250. Part of this was raised at the dedication concert in late October. At the same time, Albert W. Zackey, president of the school board, officially accepted the organ, presented by Mr. Gernert for the high school.

The electric organ was invented in 1935 by Laurens Hammond. In each synchronized electric clock a dollar-sized wheel rotates with the impulse of the current. The imperceptible musical current given forth by this wheel may be varied by the size of the wheel and may be amplified electrically. Hammond made use of this basic principle in inventing the first new musical instrument in eighty-five years.

The instrument makes use of a keyboard and a motor shaft containing many of these wheels to translate electrical impulses into the sounds of clarinet, oboe, flute, church organ, chime bell, etc. The range of tonalities is wide.

The organ is used in school assemblies, plays, concerts, etc. On Armistice Day, an organ rendering of the *Star-Spangled Banner* followed the customary two-minute silence for prayer. A number of students are taking lessons on the organ. It has found a place in school life peculiarly its own.

This is the story of Abington High School's determination to have an electric organ in the auditorium.

*The Junior Fourth Estate, a publications honor society composed of students from the journalism classes and from the various publications, is the official publicity group of Abington High School.

Check Lists for Teachers

IZORA A. ROBERTS, *Madison Street Junior High School, Louisville, Kentucky*

"O' wad some power the giftie gie us to see ourselves as ithers see us."

It is customary to hear the teacher complain of the type student he teaches, but little thought and less voice is given to the complaints made by the pupil concerning his teachers.

At Madison Street Junior High School (first as a home room activity) pupils were asked to list the ten qualities they liked best or expected in their teachers. From these lists a summary was made and a check list devised.

These check lists were then distributed to teachers who used them with their various classes. The lists became the personal property of the teacher administering them, for his private study. In many cases the inventory is

helpful and whether he feels that the criticism is actually warranted or not, it enables the teacher at least to see what his pupils think of him and to do something about it. Whether he admits it or not, it is quite true that a teacher's effectualness is greatly hampered in most communities, and entirely curtailed in some others, by the impressions he makes on his pupils and on their parents.

The accompanying sample list is not without flaws. It has been very difficult to so word certain statements as to be understood by pupils of varying mental and educational levels. It is also significant that the pupils derive a great amount of satisfaction in being given a voice in the matter.

RATING SCALE FOR INSTRUCTORS

NOTE TO INSTRUCTORS: In order to keep conditions as nearly uniform as possible, it is imperative that no instructions be given to the students. The rating scale should be passed out without comment at the beginning of the period.

NOTE TO STUDENTS: Following is a list of qualities that, taken together, tend to make any instructor the sort of instructor that he is. Of course, no one is ideal in all of these qualities, but some approach this ideal to a much greater extent than do others. In order to obtain information which may lead to the improvement of instruction, you are asked to rate your instructor on the indicated qualities by making a check () opposite the phrase which best describes him.

This rating is to be entirely *impersonal*. Do not sign your name or make any other mark on the paper which could identify you.

INTEREST IN SUBJECT

Always appears full of his subject	()
Seems mildly interested	()
Subject seems a bore to him	()

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ATTITUDE TOWARD PUPILS

- Always courteous and considerate ()
- Tries but finds it difficult ()
- Entirely unsympathetic ()

FAIRNESS IN GRADING

- Absolutely fair and impartial to all ()
- Shows occasional favoritism ()
- Constantly shows partiality ()

PROGRESSIVE ATTITUDE

- Welcomes differences in viewpoint ()
- Allows no contradiction ()

PRESENTATION OF SUBJECT MATTER

- Clear, definite, and forceful ()
- Sometimes monotonous ()
- Indefinite ()

SENSE OF HUMOR

- Just enough ()
- Too much ()
- Not enough ()

CONFIDENCE

- Always sure of himself ()
- Fairly self-confident ()
- Timid, uncertain ()

PERSONAL APPEARANCE

- Always well groomed ()
- Usually somewhat untidy ()
- Careless in appearance ()

*Draw a line under the phrase which best places the instructor as compared with other instructors. In my judgment this instructor is in

- (1) the highest fifth
- (2) next to the highest fifth
- (3) the middle fifth
- (4) next to the lowest fifth
- (5) the lowest fifth

*This is probably confusing to most students of this level.

Debating Suggestions

ALLAN M. PITKANEN, *Debate Director, Central High School, Canton, South Dakota*

Debating has become in all too many instances a sterile and unreal performance of wits. Too often the speakers debate to a "crowd" of two opponents, a chairman, and a judge, and a multitude of empty seats. This kind of debate often leaves the debaters uninterested; consequently, debate as an *activity* has become a dead thing.

We have in late years curtailed expensive trips to week-end tournaments; instead, to create live interest in speaking, we have contacted various PTA, civic, and rural groups in our vicinity and asked to be on their programs. We would provide the entertainment; they would provide the audience and the inspiration for a "best" performance from the speakers. It has also been possible to meet other debaters from neighboring schools at half-way points at rural schools, etc., and have a contest judged by a neutral audience; at

least, the speakers are forced to meet their audience and to win them as it is done in real life. Our squad is pitted against one another; groups work together on questions, and neither side knows exactly the case to be presented by the opposition until it is presented in actual debate before the attending audience—an ideal situation.

The debaters are advised to "loosen up," to adapt themselves and their speeches to their audience, to make their talks interesting. The artificialities often seen in academic debate, reading of notes and quoting endless lists of authorities have been displaced by an improved speaking technique; our speakers have become much better extemporaneous speakers and certainly show they can think on their feet. Audiences have been lavish in their praise at the good speech work done and consider our debate programs the best of the season. Because of a crowded schedule we have been forced to turn down conflicting requests and, in spite of it, we are doing "missionary" work for the school and education at least once every week.

It is gratifying to the director to realize the thrill the participants get out of this kind of speaking event and to see them extend themselves and perform admirably before a strange, heterogeneous adult audience.

The usual run of debate tourney has lost its appeal for us; it has deadened itself for want of real worth. Force the debaters to pit themselves against one another on all sorts of questions, give them a real audience, and debate directors will also see a great increase in debate interest. Then, and only then, will debate be sold to the masses as the most important activity on the school curriculum.

Children's Plays for Children

MAXINE EDITH ANGLIN, *Lincoln Junior High School, Kenosha, Wisconsin*

Junior high school dramatics suffer greatly because of the dearth of material suitable for boys and girls of that particular age range. It has been generally customary for senior high schools in their productions to attempt imitations of the college and professional theatres, and for the junior high schools in turn to pattern after the senior high schools, despite the fact that there is a wide discrepancy in the emotional understanding and the reactions of an adolescent boy or girl and one at approximately eighteen years.

There is a definite satisfaction to be derived from the artistic endeavors in presenting a play which as a story, children have read and re-read in different versions through the grades. I am thinking first of that most delightful of all fairy tales "Snow White and the

Seven Dwarfs," which our junior high school presented with great success just previous to the Walt Disney production. The preceding year "The Emperor's New Clothes" had met with such enthusiasm that if there was such a thing as resentment in giving a children's play, I assure you I never saw it manifested. On the contrary, two complete casts vied with each other for playing honors.

There are so many other charming dramatizations: "Robin Hood," "Aladdin," "Hans Brinker or the Silver Skates," (which was described by one of our critics as a grand spree on the skating rink), "The Indian Captive" (if you like a historical play), "Cinderella" and numerous others which have afforded enjoyment to boys and girls for decades. "The Prince and the Pauper" is a perfect play for junior high age. The plot is one of intrigue. Costumes and settings of Henry VIIIth period incite further study into English history. Unfortunately, our younger audiences are very movie-minded and for the most part have cultivated a sophisticated taste in 'drama.' It is here that we do not always get full cooperation from the parents who frequently feel that they can get a much longer entertainment for a dime by sending their children to the local movie house, even though the picture may be one that sends the average adolescent boy and girl home in a highly excitable state of mind. However, it is my opinion that this obstacle can be met if a little diplomacy is used in introducing the plays.

Where is there a boy or girl who is not enchanted with seeing his favorite hero or heroine? Just try giving a Tom Sawyer play and find out what happens when the author deviates from the text, although this is necessary at times in order to make good theatre. Children await with eager anticipation the lines they know so well. To what else can we attribute the great success of the adult plays: "Mary, Queen of Scots," "Victoria Regina," "Abe Lincoln in Illinois," biographical but, nevertheless, embodying stories we know so well? Shakespeare has stood the test of centuries, and students of the theatre go to see their favorites over and over. In producing familiar plays junior high students respond

freely and naturally, and there evolves an association of play and enjoyment, rather than one of work and drill. They are more creative when they comprehend characters and situations. There is that wealth of background which is so often lacking when young players are cast in parts too difficult or too far removed from their experiences or understanding. Visualize an adolescent boy, having an ardent love affair, or caught in a domestic entanglement, common themes for plays in our professional theatres, and you realize the embarrassment and unnatural reaction obtained from one cast in such a part. The consequence is laughter at the boy, imbued with a sense of pity for him in his predicament, to say nothing of the abashed feeling that is inflicted upon the youths in the audience. The healthy warm hearted response that is so important is lacking. It is the duty of the theatre to help children to grow up gracefully, not to thrust them into situations that do nothing more than provoke self-consciousness.

It appears to me that a junior high school is the logical place to develop a Children's Theatre, the need of which has been overlooked for too long a time, for you will recognize that it is only in the cities where Children's Theatres are a reality. The school presents a permanent institution with more or less adequate stage equipment and auditorium. Audiences for the most part are comprised of boys and girls of junior high and elementary school ages. They are hungry for the theatre, and you will find no age in a more receptive frame of mind. The average junior high boys and girls will be honored to have this responsibility for the community, and surely there could be no finer opportunity for introducing our younger generation to the field of great world dramatic literature, and thereby, inculcating in them a love of good theatre, which would serve as a criterion for them as they grow older.

"Do not be misled by dislikes—acid ruins the finest fabrics."

"Self-respect is deeply rooted in self-sufficiency."



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A Student-Conducted Science Assembly Program

(Continued from page 300)

preceded by a discussion showing principles involved, practical applications or destructive effects which might result.

One of our local photographers was able to get good "shots" of a number of the experiments. However, one good novelty feature did not lend itself to photography. This was the demonstration of cold fire. Here a girl poured a mixture of carbon disulfide and carbon tetrachloride on the hands of a boy assistant and immediately lighted it. This volatile mixture of an inflammable liquid, and one which puts out fire, burns with a pale blue flame and without producing the usual harmful effects. A necktie and handkerchief were borrowed from members of the audience and both burned without harm to either. The lights were turned out to heighten the effect in this as well as in various other cases.

The electricity experiments were very interesting, especially the "Jacobs Ladder," linear expansion of wire, and induced-current light. In the physics division, in addition to the routine and familiar demonstrations such as crushing can by air pressure, Magdeburg hemispheres and boiling in vacuum, a bicycle wheel, gyroscope and turn table had recently been completed and were very effectively demonstrated.

This assembly served three valuable purposes: First, it furnished educational entertainment for the student body, secondly, it gave opportunity for participation by a large number of students, and, thirdly, it promoted interest in physical science.

Annual Class Sing

(Continued from page 302)

their attendants, who represent each class. The King and Queen and their court reign over the Sing.

There is great excitement on that day in May. Classes are excused in the afternoon, and faculty and students get ready for the big event. The bleachers are set up on the

athletic field, one section for each class, one for the spectators, and thrones for the King and Queen. The separate classes decorate their bleachers with their individual class colors. About two o'clock the band starts to play. The classes, led by their officers, march into their respective sections, and the royal pair take their places with their court. Then each class, as if paying tribute to the King and Queen, presents its song and yell, concluding with the Alma Mater. Judges, chosen from the townspeople, give the decision based upon originality and quality of presentation. The King and Queen announce the winners.

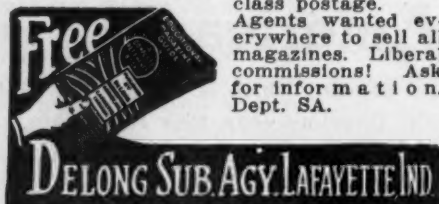
There is more to the value of this project than the election of the King and Queen and the enjoyment of presenting the songs in competition. This is one activity in which every student in the school takes part. He may not be a song leader, nor an attendant to the King, but he may sing and yell with the rest of his class. In a school of three thousand students it seems inevitable that there should always be a large number of students who do not belong to a club, are not active in sports, and do not take an active part in other extra-curricular activities. Yet here is a program which includes every student of every class. In addition, it gives recognition to each class and binds the members together, giving the students a feeling of belonging. The entire program depends almost entirely upon student initiative and originality. The songs, yells, manner of presentation, rehearsals, decoration of sections, and election of the court come from the cooperation and interest of the student body. In a large school this type of project is one of the most effective ways of enlisting the interest of the students in an activity which gives these values.

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Something to Do

The purpose of this department is to make available some definite suggestions for "activities" of the school. Our readers are invited to send in, and thereby share with other school people, such ideas as they have found effective and practical in their activity programs. All items for this department must be fewer than 500 words in length.

—The Editor.

WRITE AND PRODUCE AN ORIGINAL COMEDY SKIT

A PICTURE FROM HOME

ANTONIO C. CORREA, 1205 W 73 Street,
Los Angeles, California

CAST: Ikey, Abie.

SCENE: A street

AT RISE: Abie is walking along carrying an envelope in his hand. He stops, takes a bill of money from the envelope and examines it. Scratches his head. Ikey comes upon him and seeing Abie engrossed, accosts him.

IKEY: Vat is dot you got, mine friend Abie?

ABIE: Is a picture.

IKEY: Vy do you stand in de middle uv de street and look at a picture?

ABIE: Vy, you ask? Vy? Look, is all green.

IKEY: Vat a funny picture.

ABIE: How could it been a funny picture? Mine poy sent it to me.

IKEY: Vat is de picture about?

ABIE: I don't know.

IKEY: Vell, look at it.

ABIE: It says "dollars" on de back.

IKEY: Oi, no, I mean vat was de picture about?

ABIE: It says "dollars" on de bac.

and und der are tree men in it—vun mit a fife, vun mit a drum, and vun mit a headache.

Black Out

HOLD A YOUTH FORUM

WILMA WATSON, Teacher of Social Science,
Sarasota High School, Sarasota, Florida

In January of this year (1941) the P.T.A. of the Sarasota high school planned a discussion program on the "Youth Forum" idea, with twelve members of the Senior class taking part in an informal discussion of the relationship between the home, the school, and the pupils.

This initial forum proved so successful that we have been asked, on several occasions, to furnish similar groups of students for in-

formal discussions before civic organizations. The most popular topics have been "Un-American Activities" and "National Defense." On February 22, members of the American history class discussed, over the radio station WSPB, the question, "Would George Washington have approved our Lend-Lease bill?"

In order to give platform experience to as many boys and girls as possible, a different group of students has been presented on each Forum. Questions are not rehearsed in advance, and each participant must rely for his answer on his fund of knowledge or his own personal opinion. In every Forum, the audience has entered into the discussion, and impromptu questions from the "sidelines" have been directed either to the group as a whole or to an individual student who was singled out because of some statement he had previously made.

Both students and audience say that they enjoy these programs. The boys and girls appreciate the opportunity to present their ideas on current issues; the older citizens of the community are often surprised at the clarity of thought and straight-forward reasoning of the young people they are inclined to regard as "kids."

SUPPLY GUESTS WITH INSTRUCTION SHEETS

MINTER E. BROWN, Superintendent of Schools,
Anthony, Kansas

It is the "little things" which make or mar friendly relationships between schools. Most school people are pretty fine folk, and intense rivalries are often kept within bounds by school officials' doing all within their power to maintain a sportsmanlike spirit and a "host-guest" relationship in their inter-scholastic contacts.

When you have guests at your home, your first thought is to make them "feel at home" and to do everything possible to minimize the little irritations and inconveniences which sometimes occur to a stranger through lack of information on minor matters. To a certain extent the same is true in inter-scholastic competitions such as football and basketball. Visiting coaches, band directors, principals, and officials are sometimes at a loss as to where their groups are to dress, where the playing field or gymnasium is located, where the visiting band or cheering section is to sit, colors of jerseys, exact time the game is to begin, who has the check, and what pre-game

ceremonies are to be held—minor matters its true, but things they like to know, just the same.

To minimize the correspondence necessary to give this information to all the parties to whom it will be of interest and value; and not least, to serve as a friendly welcome of our visitors to what we all hope will be an enjoyable affair, Anthony high school sends a detailed instruction sheet to superintendents, principals, coaches, band directors, and officials a week in advance of the date of the game or contest. We believe this bulletin is appreciated.

The Prom--A Purposeful Art Stimulus

ETHEL ERKKILA

*Art Instructor, Shakopee High School
Shakopee, Minnesota*

WHEN the annual prom becomes merely a big school dance at which one may air his best raiment and his formal manners, it has lost much of its educational value. This culminating annual function has the potentialities of the much needed project which invites co-operation of several departments and extra-curricular groups. Especial-



Iris of the Rainbow

ly should the prom be an incentive to art classes, which are always in need of the purposeful stimulus it offers.

Our junior class (like most junior classes) was lost in a labyrinth of over-used ideas, and after much vacillation, emerged with the tritest—a rainbow theme. The juniors asked the art class for assistance in carrying out this idea, which was neither different nor inspiring. But we got our heads together and “climbed the rainbow.” It was Iris, the Egyptian goddess of the rainbow, who finally provided the spark of inspiration.

We built our entire plan from the view-

point of an interior decorator who is working from a large painting as the central focus of interest. This painting was to be of Iris—a triple panel with the central figure of the goddess and two formally balanced outer panels. We were delighted to be able to secure from the local lumber company three 8 by 4 foot smooth wall-board panels at the nominal cost of seventy-five cents each. Our colors were also inexpensive alabastine powder paints, and as we had only the basic hues, we mixed our own tints and shades.

The students learned to work as a group on a large impersonalized project; they learned to mix colors of subdued hues from the basic primaries, to simplify natural forms for decorative purposes, to get the sense of definiteness in design quality, and to learn the need and value of subordination in a large plan.

They worked with interest and a sense of purposeful direction. To the art class, as to other groups that assisted, the prom became, not only the awaited social high-light of the year, but the symbol of creative accomplishment.

Toy Loan

Los Angeles County Schools, California, have developed a unique project in the County Toy Loan. “Toy Loan does not only cater to children who would otherwise have no toys, it is available for all children. Instead of giving the toys away, Toy Loan permits a child to take home a toy of his choice and keep it for a couple of weeks. When he tires of this toy he may bring it back and exchange it for another toy of his choice, in very much the same way as books are borrowed and returned at our public libraries.”—*Los Angeles School Journal*.

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New Helps

● **CARD TRICKS ANYONE CAN DO**, by Joseph Leeming. Published by D. Appleton-Century Company, 1941. 255 pages.

There are two hundred baffling and intriguing card tricks described in this unique book. It contains the newest and most entertaining tricks devised in recent years and is the most complete book dealing with card magic that has ever been published. A number of simple but effective tricks have been included for the beginner, as well as more elaborate card effects requiring sleight-of-hand for more advanced performers.

● **VISUAL AIDS FOR TEACHING SPORTS**, by Therese Powdermaker and Kate Rowland. Published by A. S. Barnes & Company, 1940.

This is a book of illustrations for the help of the teacher of girls' sports. Archery, badminton, basketball, boating, bowling, deck tennis, driving, fencing, golf, handball, hockey, horseshoes, lacrosse, riding, shuffleboard, skating, skiing, soccer, softball, swimming, table tennis, tennis, track, and volleyball are the subjects dealt with. These illustrations show girls properly attired for the various sports and demonstrate correct techniques involved in those sports.

● **ONE REEL SCENARIOS FOR AMATEUR MOVIE MAKERS**, edited by Margaret Mayorga. Published by Samuel French, 1938. 231 pages.

Amateur movie makers will find their questions answered in this book. It treats such subjects as Family and Local Newsreels, Photo-plays, and Documentary or Interpretative Films. It gives instructions for obtaining desired effects and illustrates those instructions. The various terms used in movie making are made clear. Contributors to this volume are experts in the various phases of the making of motion pictures and authorities on the arts and sciences involved.

● **DRAMA FESTIVALS AND CONTESTS**, by Ernest Bavely. Published by Walter H. Baker Company, 1940. 75 pages.

This is a booklet of plans and instructions for carrying out drama festivals and contests. "Choosing the Play," "Casting and Directing the Play," "Judging the Play," and "Co-operating with the Sponsor Organization" are some of the chapter headings. The discussion is directed mainly to high school directors in charge of amateur school and community dramatic groups. Much of the contents of this book appeared originally in the 1938-1939 Yearbook of Drama Festivals and Contests.

● **NEW SCHOOL MUSIC HAND BOOK**, by Peter W. Dykema and Hannah M. Cundiff. Published by C. C. Birchard & Company, 1939. 382 pages.

This is a guide for teaching school music. It is especially adapted to the needs of grade teachers and special teachers of music in grades and junior high school. Music teachers will find this a complete book of its type, treating matters of both vocal and instrumental music. It was written especially to meet a demand for a hand book for the general teacher of music.

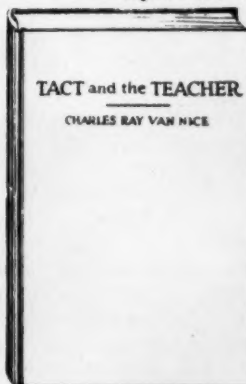
● **THE FUN ENCYCLOPEDIA**, by E. O. Harbin. Published by Abingdon-Cokesbury, 1940. 1008 pages.

This is indeed an "encyclopedia." It supplies entertainment for persons of all ages. It includes quizzes, mental games, nonsense games, musical games, quiet games, brain teasers, mathematical curiosities, riddles, conundrums, and tongue twisters. It provides for either large or small groups. The entertainment committee at any kind of school party will find here ideas to fit any need.

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Comedy Cues

EXPLAINED

Author, to editor: "You said that my story was both good and original—and yet you refused to print it. How do you explain that?"

Editor: "Well, the part that was good wasn't original and the part that was original wasn't good."

SHE'S PREPARED

Auntie: "And what will you do, my little darling, when you grow up to be a great big girl."

Child: "Reduce."

MAYBE IT'S FUN

Senior: "Do you like Kipling?"

Freshman: "I dunno. How do you kipple?"
—*Balance Sheet*

HOW IT HAPPENED

Goliath: "Why don't you stand up like a man and fight me?"

David: "Wait till I get a little boulder."
—*Balance Sheet*

FOOTNOTE

Johnny Jones: "Dad, what is the difference between a cat and a comma?"

Elder Jones: "I don't know; what is it, Johnny?"

Johnny: "A cat has claws at the end of its paws, while a comma is a pause at the end of its clause."—*Journal of Education*.

OLD AS THE HILLS

First Student: "I wonder how old Miss Jones is."


Second Student: "Quite old, I imagine. They say she used to teach Caesar."—*Balance Sheet*.

"The trouble with the school system today is: the teachers are afraid of the principals, the principals are afraid of the superintendent, he is afraid of the school committee, they are afraid of the parents, the parents are afraid of the children, and the children are afraid of nobody."—*Educational Music Magazine*.

UNIFORMS

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Asked to write a brief essay on the life of Benjamin Franklin, a little girl wrote this gem of a paragraph: "He was born in Boston, traveled to Philadelphia, met a lady on the street, she laughed at him, he married her, and discovered electricity."

NOT IN THE RECIPE

Customer: "Waiter, there's a needle in my soup."

Waiter: "Typographical error, Madam. It should be a noodle."—*Balance Sheet*.

Sight-seeing Guide (in Boston)—On your right you see the tablet marking the spot where Paul Revere stood waiting for the signal to be hung in the Old North Church.

Sweet Young Thing—Oh, dear, what a shame! And why did they pick the Old North Church to hang him in?

PA STUMPED

Charles: "Pa, what's the difference between sitting up and sitting down?"

Pa: "Well, my boy, when somebody is standing up, and he seats himself, he sits down; and when he doesn't go to bed, and sits down, he sits up."

Charles: "But, pa, he sits, how can he sit without sitting down? And if he sits down, how can he sit up?"

Pa: "Well, you see, if he sits down, why he—I mean if he sits up—oh, go to your mother and don't ask me questions when I'm busy."—*Wisconsin Journal of Education*.

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